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MUSIC SUPERVISORS'  
NATIONAL CONFERENCE  
1925

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JOURNAL OF PROCEEDINGS  
OF THE  
EIGHTEENTH  
ANNUAL MEETING  
OF THE  
Music Supervisors  
National Conference  
HELD AT  
KANSAS CITY, MISSOURI  
MARCH 30-APRIL 3, 1925

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Copies of this, and volumes of preceeding meetings of the Conference may be purchased at \$2.50 per copy by addressing the editor, George Oscar Bowen, care Board of Education, Tulsa, Oklahoma.



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# Constitution and By-Laws

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## ARTICLE I.—NAME

This organization shall be known as the Music Supervisors' National Conference.

## ARTICLE II.—OBJECT

Its object shall be mutual helpfulness and the promotion of good music through the instrumentality of the Public Schools.

## ARTICLE III.—MEMBERSHIP

SEC. 1. Membership shall be Active, Associate, Honorary, and Contributing.

SEC. 2. Any person actively interested in Public School Music may become an Active Member of the Conference, upon payment of the prescribed dues. Active members whose dues are fully paid shall have the privilege of voting and of holding office.

SEC. 3. Any person interested in Public School Music may become an Associate Member of the Conference upon payment of the prescribed dues. Associate members shall have the privilege of attending all meetings and of taking part in discussions, but they shall have no vote nor hold office, and they are not entitled to a printed copy of the *Proceedings*.

SEC. 4. Any person interested in Public School Music, who desires to contribute to the support of the Conference, may become a contributing member. Contributing members shall have all the privileges of active members.

## ARTICLE IV.—DUES

SEC. 1. The dues for Active Members shall be \$3.00 for the first year and \$2.00 annually thereafter. Dues are payable, for the current year, on and after January 1st; if the dues for the current year are not paid by December 31st, active membership lapses, and such a person desiring to be re-instated, may exercise the option of renewing membership by paying all arrears and receiving the published *Proceedings* of the intervening years, or of becoming an active member, on the same terms as new members.

SEC. 2. The dues for Associate Members shall be \$2.00 annually.

SEC. 3. The dues for contributing members shall be \$5.00 annually.

SEC. 4. No person shall be entitled to the privileges of active or associate membership until dues for the current year shall have been paid.

## ARTICLE V.—OFFICERS

SEC. 1. The officers of this Conference shall consist of a President, 1st Vice-President, 2nd Vice-President, Secretary, Treasurer, Auditor and Board of Directors, and these officers together with the retiring President, shall constitute the Executive Committee of the Conference.

SEC. 2. The term of office for President, 1st Vice-President, 2nd Vice-President, Secretary, Treasurer and Auditor shall be one year, or until their successors are duly elected. With the exception of the 2nd Vice-President and Treasurer, none of the above mentioned officers shall hold the same office for more than two consecutive years.

In the event of the President's re-election for a second year the Ex-President member of the Executive Committee shall remain a member of the Executive Committee for two years.

SEC. 3. The Board of Directors shall consist of 5 members elected the first time for a period of 5, 4, 3, 2, and 1 year, respectively; at each annual meeting thereafter, one Director shall be elected for a term of 5 years to fill the place made vacant by the retiring member. The member whose term of office next expires shall be the Chairman of the Board of Directors for that year.

SEC. 4. The State Advisory Committee shall be composed of active members of the Conference, elected by the Executive Committee, from each State and territorial possession of the United States of America. The number of members composing this committee shall not be fixed.

#### ARTICLE VI.—ELECTION

SEC. 1. The President, 1st Vice-President, 2nd Vice-President, Secretary, Treasurer, Auditor and one member of the Board of Directors shall be nominated by a committee consisting of seven (7). The members of the nominating committee shall be elected by an informal ballot of the active members of the conference. The ballots are to be deposited with the Treasurer of the Conference before noon the second day of the Annual Meeting. Each voter shall write not more than seven names on his ballot. The Executive Committee shall count and announce the result, not later than 10 o'clock of the following morning. The seven persons receiving the highest number of votes shall be declared the nominating committee. In case of a tie vote for any two or more persons, the Executive Committee shall decide the tie vote.

The nominating committee shall nominate two members of the Conference for each selective office of the Conference.

SEC. 2. The election of officers shall take place at the Annual Business Meeting of the Conference. A majority of all votes cast is required to elect.

#### ARTICLE VII.—MEETING

SEC. 1. The Conference shall meet biennially, beginning in 1926, between the dates of February 15th and May 15th at the discretion of the Executive Committee. The Annual Business Meeting shall be held on the day preceeding the closing day of the conference. Twenty active members shall constitute a quorum for the transaction of business at the Annual Business Meeting.

SEC. 2. The Executive Committee shall meet at the call of the President, or at the call of the Secretary when the Secretary is requested to do so by not less than three (3) of the members of the Executive Committee. A quorum of five (5) members of the Executive Committee is required for the transaction of business.

## ARTICLE VIII.—AMENDMENTS

The Constitution and By-Laws may be altered or amended by a two-thirds vote at the Annual Business Meeting, providing formal notice of such contemplated action shall have been given the Active Members at least 60 days before it is acted upon; further, the Constitution and By-Laws may be altered or amended by a two-thirds vote, at the Annual Business Meeting, providing the proposed amendment receives the unanimous approval of the Executive Committee, and formal notice of the contemplated action shall have been given the Active Members at least 24 hours before it is acted upon.

## ARTICLE IX.—NATIONAL RESEARCH COUNCIL OF MUSIC EDUCATION

SEC. 1. The National Research Council of Music Education shall consist of fifteen (15) active members who have done notable work in the field of school music.

SEC. 2. The National Research Council of Music Education shall discuss and investigate various professional and educational problems and shall make annual reports of its findings to the Conference.

SEC. 3. The active members in attendance at the Sixteenth Annual Meeting of the Conference in Cleveland shall elect by ballot fifteen (15) members of the National Research Council of Music Education from a list of thirty (30) nominees selected by a nominating committee. Of the fifteen (15) members so elected, the three (3) receiving the highest number of votes shall hold office for six (6) years, the three (3) receiving the next highest number of votes shall hold office for five (5) years, the three (3) receiving the next highest number of votes shall hold office for four (4) years, the three (3) receiving the next highest number of votes shall hold office, for three (3) years, and the three (3) receiving the next highest number of votes shall hold office for two (2) years.

SEC. 4. All vacancies in the National Research Council of Music Education shall be filled at the next succeeding annual meeting of the Conference by election by the active members present at that meeting. All elections to the National Research Council of Music Education, subsequent to the election at the Sixteenth Annual Meeting in Cleveland, shall be for a period of five (5) years.

SEC. 5. The Nominating Committee shall nominate two (2) active members for each vacancy in the National Research Council of Music Education; the Council may, if it sees fit, recommend to the Nominating Committee the names of suitable candidates for nomination.

SEC. 6. No member shall be eligible to re-election to the National Research Council of Music Education until one (1) year shall have elapsed after the expiration of his term of office.

## By-Laws

### ARTICLE I.—DUTIES OF OFFICERS

SEC. 1. The President shall preside at all meetings of the Conference and of the Executive Committee, shall appoint committees with the exception of the Advisory Committee from the States and the Nominating Committee (which Committees are provided for in the Constitution), and shall in consultation with the Executive Committee prepare the program for the Annual Meeting of the Conference.

SEC. 2. It shall be the duty of the first Vice-President to assume the duties of the President in case of disability or absence of the President.

SEC. 3. The second Vice-President shall be the Chairman of a Standing Committee on Publicity.

SEC. 4. The Secretary shall keep due record of the proceedings of the Annual Meeting of the Conference, and of all meetings of the Executive Committee: shall take full notes of the principal discussions and secure copies of papers read at all the sessions of the conference: shall keep a list of members and their addresses and shall prepare within 30 days after the Annual Meeting of the conference the material for publication in the printed copy of the *Proceedings*.

SEC. 5. The Treasurer shall receive and collect all dues, shall pay all bills approved by the Board of Directors and signed by the President, and shall report all receipts and disbursements at the Annual Business Meeting.

SEC. 6. The Auditor shall audit all bills and the accounts of the Treasurer, and shall report his findings in writing at the Annual Business Meeting.

SEC. 7. The Board of Directors shall have charge of the printing, advertising, and railway rates; shall attend to the local arrangements and all business matters relating to the Annual Meeting of the Conference and shall approve through its Chairman all bills before they are signed by the President or paid by the Treasurer.

SEC. 8. To the Executive Committee shall be entrusted the general management of the Conference, including place and time of meeting, oversight of programs, and in case of vacancies, the appointment of substitutes pending the election of officers at the next Annual Meeting of the Conference; further, this Committee shall form, from year to year, the State Advisory Committee.

SEC. 9. It shall be the duty of the Advisory Committee from the States to co-operate with the Executive Committee and the Educational Committee in such activities as may be delegated to it by the Executive Committee or by the Educational Council with the approval of the Executive Committee.

## Calendar of Meetings

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|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>1907 Keokuk, Iowa (Organized)<br/>Frances E. Clark, Chairman<br/>P. C. Hayden, Secretary</p> <p>1909 Indianapolis, Indiana<br/>P. C. Hayden, President<br/>Stella R. Root, Secretary</p> <p>1910 Cincinnati, Ohio<br/>E. L. Coburn, President<br/>Stella R. Root, Secretary</p> <p>1911 Detroit, Michigan<br/>E. B. Birge, President<br/>Clyde E. Foster, Secretary</p> <p>1912 St. Louis, Missouri<br/>Charles A. Fullerton, President<br/>M. Ethel Hudson, Secretary</p> <p>1913 Rochester, New York<br/>Henrietta G. Baker, President<br/>Helen Cook, Secretary</p> <p>1914 Minneapolis, Minnesota<br/>Mrs. Elizabeth Casterton,<br/>President<br/>May E. Kimberly, Secretary</p> <p>1915 Pittsburgh, Pennsylvania<br/>Arthur W. Mason, President<br/>Charles H. Miller, Secretary</p> <p>1916 Lincoln, Nebraska<br/>Will Earhart, President<br/>Agnes Benson, Secretary</p> | <p>1917 Grand Rapids, Michigan<br/>Peter W. Dykema, President<br/>Juila E. Crane, Secretary</p> <p>1918 Evansville, Indiana<br/>C. H. Miller, President<br/>Ella M. Brownell, Secretary</p> <p>1919 St. Louis, Missouri<br/>Osbourne McConathy,<br/>President<br/>Mabelle Glenn, Secretary</p> <p>1920 Philadelphia, Pennsylvania<br/>Hollis E. Dann, President<br/>Elizabeth Pratt, Secretary</p> <p>1921 St. Joseph, Missouri<br/>John W. Beattie, President<br/>E. Jane Wisenall, Secretary</p> <p>1922 Nashville, Tennessee<br/>Frank A. Beach, President<br/>Ada Bicking, Secretary</p> <p>1923 Cleveland, Ohio<br/>Karl W. Gehrkins, President<br/>Alice Jones, Secretary</p> <p>1924 Cincinnati, Ohio<br/>W. Otto Miessner, President<br/>Winifred V. Smith, Secretary</p> <p>1925 Kansas City, Missouri<br/>William Breach, President<br/>Grace V. Wilson, Secretary</p> |
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# Special Groups

## THE NATIONAL RESEARCH COUNCIL OF MUSIC EDUCATION

|                             |                    |
|-----------------------------|--------------------|
| Will Earhart, Chairman..... | Pittsburgh, Penna. |
| Karl W. Gehrkins .....      | Oberlin, Ohio      |
| Peter W. Dykema .....       | New York City      |
| Osbourne McConathy .....    | Evanston, Ill.     |
| Glenn Woods .....           | Oakland, Calif.    |
| Charles H. Fernsworth ..... | New York City      |
| Paul J. Weaver .....        | Chapel Hill, N. C. |
| T. P. Giddings .....        | Minneapolis, Minn. |
| Hollis Dann .....           | New York City      |
| W. Otto Miessner .....      | Milwaukee, Wis.    |
| George H. Gartlan .....     | New York City      |
| Charles H. Miller .....     | Rochester, N. Y.   |
| Frank A. Beach .....        | Emporia, Kans.     |
| Mrs. Frances E. Clark ..... | Camden, N. J.      |
| John W. Beattie .....       | Lansing, Mich.     |

## STATE CHAIRMEN

|                                                                   |
|-------------------------------------------------------------------|
| <i>Alabama</i> —Miss May Andrus, Alabama College, Montevallo      |
| <i>Arizona</i> —Miss Emily Hickman, Clarkdale                     |
| <i>Arkansas</i> —Mrs. Don Parmelee, Fayetteville                  |
| <i>Canal Zone</i> —Miss Helen Currier, Balboa                     |
| <i>Canada</i> —Duncan McKenzie, Toronto                           |
| <i>California</i> —Gertrude B. Parsons, Los Angeles               |
| <i>Colorado</i> —John C. Kendel, Denver.                          |
| <i>Connecticut</i> —W. D. Monnier, Hartford                       |
| <i>Delaware</i> —Miss Ruth E. Storms, Wilmington                  |
| <i>District of Columbia</i> —Clara H. Burroughs, Washington       |
| <i>Florida</i> —Mrs. Grace P. Woodman, Jacksonville               |
| <i>Georgia</i> —Miss Kate Lee Harralson, Atlanta                  |
| <i>Idaho</i> —Albert J. Tompkins, Boise                           |
| <i>Illinois</i> —E. B. Brockett, Joliet                           |
| <i>Indiana</i> —E. B. Birge, Bloomington                          |
| <i>Iowa</i> —Mrs. Elizabeth Carmichael, Fort Dodge                |
| <i>Kansas</i> —Grace V. Wilson, Topeka                            |
| <i>Kentucky</i> —Helen McBride, Louisville                        |
| <i>Louisiana</i> —Miss Mary M. Conway, New Orleans                |
| <i>Maine</i> —Miss Gertrude Thorne, Augusta                       |
| <i>Maryland</i> —Thos. L. Gibson, Lexington Bldg., Baltimore      |
| <i>Massachusetts</i> —Miss Inez Field Damon, State Normal, Lowell |
| <i>Michigan</i> —Miss Clara Ellen Starr, Detroit                  |
| <i>Minnesota</i> —Miss Ann Dixon, Duluth                          |
| <i>Mississippi</i> —Miss Julia Cuddeback, Hattiesburg             |
| <i>Missouri</i> —Harry W. Seitz, Kansas City                      |

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*Nebraska*—H. O. Ferguson, Lincoln  
*Nevada*—Miss Marjorie Carlton, Tonopah  
*New Hampshire*—Harry E. Whittemore, Manchester  
*New Jersey*—Thomas Wilson, Elizabeth  
*New Mexico*—Mrs. Adolphine S. Kohn, Las Vegas  
*New York*—Ralph G. Winslow, Albany  
*North Carolina*—William Breach, Winston-Salem  
*North Dakota*—John E. Howard, Minot  
*Ohio*—Mr. G. R. Humberger, Springfield  
*Oklahoma*—Floyd K. Russell, Oklahoma City  
*Oregon*—Miss Leona G. Marsters, Eugene  
*Pennsylvania*—Paul E. Beck, E. Stroudsburg  
*Rhode Island*—Walter Butterfield, Providence  
*South Carolina*—Miss Nancy G. Campbell, Rock Hill  
*South Dakota*—Miss Anna Peterson, Sioux Falls  
*Tennessee*—Milton Cook, Nashville  
*Texas*—Miss Sudie L. Williams, Dallas  
*Utah*—Emery G. Epperson, Salt Lake City  
*Vermont*—Miss Beryl M. Harrington, Burlington  
*Virginia*—Miss Ella M. Hayes, Newport News  
*Washington*—Miss Ethel M. Henson, Seattle  
*West Virginia*—J. Harry Francis, Charleston  
*Wisconsin*—Theodore Winkler, Sheboygan  
*Wyoming*—Jessie Mae Agnew, Casper

## STANDING COMMITTEES

### INSTRUMENTAL MUSIC

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J. E. Maddy, Ann Arbor, Mich.  
Russell V. Morgan, Cleveland, Ohio  
Raymond N. Carr, Des Moines, Iowa.  
Victor L. F. Rebmman, Yonkers, N. Y.  
C. M. Tremaine, New York City, Secretary.

### NATIONAL MUSIC WEEK

Clara F. Sanford, Harrisburg, Pa., Chairman.  
Ada Bicking, Evansville, Ind.  
Peter W. Dykema, New York City  
R. Lee Osborn, Maywood, Ill.

### DIVISION OF RESPONSIBILITY

John W. Beattie, Lansing, Mich., Chairman.  
Walter Butterfield, Providence, R. I.  
Paul J. Weaver, Chapel Hill, N. C.

### SECTIONAL CONFERENCES

Peter W. Dykema, New York City, Chairman.  
Miss Alice E. Bivens, Greenboro, N. C.



## BOOK SHELVES FOR SUPERVISORS

Paul J. Weaver, Chapel Hill, N. C., Chairman.

Miss Laura Bryant, Ithaca, N. Y.

## SCHOOL MUSIC PROPAGANDA

Edgar B. Gordon, Madison, Wis., Chairman.

D. H. Gebhart, Nashville, Tenn.

Mabelle Glenn, Kansas City, Mo.

Ernest Hesser, Indianapolis, Ind.

J. Powell Jones, Cleveland, Ohio. (Deceased)

Mary Nugent, Pittsfield, Mass.

## NATIONAL CONSERVATORY MOVEMENT

Osbourne McConathy, Evanston, Ill., Chairman.

Hollis Dann, New York City

Will Earhart, Pittsburgh, Pa.

George Gartlan, New York City.

## Officers

---

- President*—WILLIAM BREACH, Winston-Salem, N. C.  
*First Vice-President*—R. LEE OSBORN, Maywood, Ill.  
*Second Vice-President*—GEORGE OSCAR BOWEN, Tulsa, Okla.  
*Secretary*—MISS GRACE WILSON, Topeka, Kans.  
*Treasurer*—A. VERNON McFEE, Johnson City, Tenn.  
*Auditor*—P. C. HAYDEN, Keokuk, Iowa.

### BOARD OF DIRECTORS

- MISS MAYBELLE GLENN, Kansas City, Mo.  
EDGAR B. GORDON, Madison, Wis.  
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JOHN C. KENDEL, Denver, Colo.  
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# In Memoriam



HENRY W. FAIRBANKS

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PHILIP C. HAYDEN

ELWOOD L. PHILBROOK

JESSIE L. CLARK

# Program—Eighteenth Meeting

Kansas City, Missouri

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Sunday, March 29

9:00 A. M.—Registration, Hotel Baltimore.

7:45 P. M.—Ball Room, Muehlbach Hotel.

Choral Program by Boy's Memorial Choir assisted by Adult Choir of Grace and Holy Trinity Episcopal Church. Choir Director, Earl Rosenberg; Director of Boys' Chior, Mabelle Glenn.

Address, "Ragtime or Religion"—Dr. Hubert M. Poteat, Wake Forest College, Wake Forest, N. C.

Monday, March 30

9:00 A. M.—Registration, Hotel Baltimore.

9:30 A. M.—High School Harmony (First and second years), Grill Room, Baltimore Hotel.

Classes taught by Miss Virginia French.

Classes tested by Miss Carolyn Alchin.

Round Table Session, Chairman, Mr. O. E. Robinson, American Conservatory, Chicago, Ill.

"Music as a Major Subject for the High School."—Mr. Robinson.

"Theory in the Senior High School."—Mr. Arthur Olaf Andersen, American Conservatory, Chicago, Ill.

"The Rhythmic Element in the Selection of Harmonies."—Miss Carolyn Alchin, University of California, Southern Branch, Los Angeles.

Discussion.

9:30 A. M.—High School Voice Classes, Frances I Room, Hotel Baltimore.

Class from Northeast High School, Frank Chaffee, Teacher.

Class from Manual Training High School, Harry Seitz, Teacher.

11:00 A. M.—Round Table Session, Chairman R. Lee Osborn, Proviso, Ill.

"Collective Voice Training."—Mr. D. A. Clippinger, Chicago, Ill.  
Discussion.

9:30 A. M.—Teaching of Music in the Elementary Grades, Ball Room,  
Muehlbach Hotel. Grades 1 to 7.

Classes conducted by Miss Mabelle Glenn.

12:30 P. M.—Luncheon. Meeting of the Executive Board.

2:00 P. M.—Missouri Theatre.

Music—Kansas City Little Symphony—N. DeRubertis, Director,  
Singing by the Conference, led by Claude Rosenberry.

Greetings from the Past Presidents by Mrs. Frances E. Clark.

President's Address, "A Supervisor Looks at His Job."—Mr.  
William Breach.

Greetings from the National Federation of Music Clubs—Mrs.  
Edgar Stillman-Kelly, Oxford, Ohio.

"The New Way in Education."—Dean Raymond A. Schwegler,  
School of Education, University of Kansas, Lawrence, Kansas.

4:30 P. M.—Junior College Assembly Room (11th and Locust Streets).

Kansas City High School Contest in Sight-singing.

4:30 P. M.—Auto Ride from Convention Hall.

7:00 P. M.—Informal Banquet, Ball Room, Muehlbach Hotel.

Singing led by Mr. Bruce A. Carey, Girard College, Philadelphia.

A Word of Welcome. Mr. I. I. Cammack, Superintendent of  
Kansas City Public Schools.

Mrs. Carolyn Fuller, Board of Education, Kansas City.

Response by Mr. Osbourne McConathy, Northwestern Univer-  
sity, Evanston, Ill.

Greeting from Southern Conference. Miss Helen J. McBride,  
President.

Greeting from Eastern Conference, Mr. Richard Grant, President.

Frolic under the direction of Mr. Carey.

Dancing.

Singing in the Muehlbach Hotel lobby, led by Bruce A. Carey.

### Tuesday, March 31

9:30 A. M.—*High School Music Appreciation.*

Ball Room, Muehlbach Hotel.

Class from Northeast High School, Margaret DeForest, Teacher.

Music Room, Muehlbach Hotel.

Class from Central High School, Marguerite Zimmerman, Teacher

10:15 A. M.—Ball Room, Muehlbach Hotel.

Class tested by Dr. Sigmund Spaeth, New York City.

10:45 A. M.—Round Table Session.

Chairman, Mrs. Homer E. Cotton, Director of Music, New Trier Township High School, Kenilworth, Ill.

"Practical Technique in Music Appreciation," by Mrs. Agnes M. Fryberger, Minneapolis, Minn.

"Constructive Thoughts and Courses for Music Appreciation in High School."—Miss Margaret Streeter, Camden, N. J.

"Influence of the Visual in Teaching Music Appreciation."—Mrs. Marx E. Obendorfer, Chicago, Ill.

Music of the American Indian."—Harold Loring, New York City.

9:30 A. M.—*Teaching of Vocal Music in Elementary Schools.*

Grill Room, Baltimore Hotel. Classes conducted by Miss Rose Sattler, Supervisor.

Ashland School—Mrs. Esther Darnell, Supervisor; Miss Allie Howard, Teacher.

Van Horn School—Miss Sarah Clifford, Supervisor.

Teachers College—Miss Elizabeth Cannon, Supervisor.

Greenwood School (Platoon)—Miss Claribel Woodward and Miss Edna Lang, Teachers.

Henry C. Kumpf School (Platoon)—Miss Margaret McKemy and Miss Erma Williams, Teachers.

Negro Schools—Miss Blanche Morrison, Supervisor.

Information committees will be stationed at the Baltimore street doors of Hotels Muehlbach and Baltimore to direct visitors to schools. Parties will leave hotels for schools at nine o'clock.

12:30 P. M.—Luncheon, Past Presidents, Muehlbach Hotel.

1:45 P. M.—General Session, Missouri Theatre.

Singing by Conference, led by Mr. Ernest G. Hesser, Indianapolis.

"Music As a Means for Self-Expression."—Mr. George H. Gartlan Director of Music, New York City.

"The Radio and Music."—Mr. Wm. Arms Fisher, Boston, Mass.

3:30 P. M.—Concert, Convention Hall.

Given by the 5th, 6th and 7th grades of the schools of Kansas City, Missouri. Mabelle Glenn, Director; Virginia French, Accompanist.

Folk Songs:

|                             |                   |
|-----------------------------|-------------------|
| Summer's Done .....         | <i>Norwegian</i>  |
| My Bonny Pipes .....        | <i>Scotch</i>     |
| Distant Sweden .....        | <i>Swedish</i>    |
| Mandolin Song .....         | <i>Spanish</i>    |
| The Passing of Summer ..... | <i>Neopolitan</i> |
| Cossack Song .....          | <i>Russian</i>    |
| I Am the Lad .....          | <i>Irish</i>      |
| The Ride .....              | <i>Norwegian</i>  |
| In Ocean Cave .....         | <i>Swedish</i>    |

Sixth Grade Chorus

Orchestra from Horner Institute of Fine Arts.  
(Orchestration furnished by Silver, Burdett and Co.)

Art Songs ..... *W. Otto Miessner*

- |                         |              |
|-------------------------|--------------|
| 1. Seeing               | 5. Violet    |
| 2. Smelling             | 6. Burr      |
| 3. Katydid              | 7. Dandelion |
| 4. Granddaddy Longlegs. |              |

Fifth Grade Chorus

The Swan (First performance) ..... *W. Otto Miessner*

Ellis De Long, Boy Soprano

## Negro Spirituals:

1. There's a Meeting Here Tonight .....*R. Nathaniel Dett*  
(Music donated by John Church Co.)

2. Oh, Didn't It Rain .....*Harry T. Burleigh*  
Chorus of sixth and seventh grade pupils from Negro Schools  
Blanche Morrison, Director

1. Lift Thine Eyes (Elijah) .....*Mendelssohn*
2. Sleep Song .....*Folk Melody*
3. Father, Come to Me .....*Cherubini*
4. Sweet and Low .....*Barnby*
5. Hush, My Babe .....*Old Melody*
6. Laughing Song .....*Suppe*
7. Good Night .....*Spohr*

## Seventh Grade Chorus

1. Omaha Indian Love Song for Strings .....*Carl Busch*
2. Perpetual Motion .....*Ries*

Orchestra from Horner Institute. Forest Schultz, Director.

- |                      |                    |
|----------------------|--------------------|
| Harvest Slumber Song | <i>Humperdinck</i> |
| Tree Top Mornings    | <i>Lutkin</i>      |
| River Path           | <i>Chadwick</i>    |
| Rain in Summer       | <i>Miessner</i>    |
| Autumn Song          | <i>Sibelius</i>    |
| Pippa's Song         | <i>Hammond</i>     |

## Sixth Grade Chorus

- Song Cycle "At Sea" (First performance) .....*W. Otto Miesner*

The Sea  
In Ocean Town, sung by Esther Darnell  
At Sea  
An Old Yarn  
The Adventurous Beetle  
Sailor Song

## Fifth Grade Chorus

8:30 P. M.—Convention Hall.

## 12th Annual Inter-High School Glee Club Contest of Kansas City

- Directors: Effie M. Hedges .....West Port High School  
Mari F. Whitney .....Central High School  
Frank E. Chaffee .....Northeast High School  
Harry W. Seitz .....Manual Training High School



1. "Persian Serenade" ..... *H. A. Matthews*  
Girls' Glee Clubs
  2. "Sea Fever" ..... *Mark Andrews*  
Boys' Glee Clubs
  3. "Would God I Were the Tender Apple Blossom" .....  
" Mixed Glee Clubs *Wm. Arms Fisher*
- Cantata "The Bobolinks" ..... *Carl Busch*  
Junior High School Chorus, composer conducting.  
Orchestra from Horner Institute of Fine Arts.  
(Chorus chosen from the classes of Gertrude Bruesser,  
Pauline Wettstein, Regina Schnakenberg and Sara Bennett.)

10:30 P. M.—Singing in the Lobby of the Muehlbach Hotel.

Led by H. O. Ferguson.

### Wednesday, April 1

7:30 A. M.—Founders' Breakfast, Tea Room, Muehlbach Hotel.

7:30 A. M.—Ohio Breakfast, Baltimore Hotel.

9:30 A. M.—*Music Appreciation in the Lower Grades.*

Roof Garden, Kansas City Athletic Club.

Classes conducted by Miss Margaret DeForest.

Round Table Session.

Chairman, Mr. Louis Mohler, Teachers' College, Columbia University, New York City.

"Material and Attitude in Teaching Appreciation."—Mr. Mohler.  
Discussion.

9:30 A. M.—*Music Appreciation in Grades 4-5-6-7.*

Classes conducted by Miss Margaret Lowry.

Round Table Session.

Chairman, Miss Edith Rhett, Detroit, Michigan.

## Six-minute Discussions on "How We Conduct Music Appreciation."

|                              |                           |
|------------------------------|---------------------------|
| Winifred Smith Downing ..... | Cicero, Illinois          |
| Grace Pierce .....           | New England               |
| Glenn Gildersleeve .....     | The South                 |
| Minnie E. Starr .....        | Consolidated Rural School |
| Katherine E. Stone .....     | Los Angeles               |
| Clara E. Starr .....         | Detroit, Michigan         |

## General Discussion.

12:30 P. M.—Luncheon. Meeting of the Executive Board.

2:30 P. M.—Convention Hall.

## Fourth Children's Concert of 1924-25 Series, Kansas City Symphony Orchestra. N. De Rubertis, Conductor.

1. Overture to Oberon ..... *Weber*
2. Alice in Wonderland Suite..... *Edgar Stillman-Kelly*

(Chorus parts only) (First performance)

Alice On Her Way  
 The White Rabbit  
 In Wonderland  
 The Banquet of the Red Queen

Sixth Grade Chorus; Mrs. Esther Darnell, Miss Madeline Farley, Soloists.

(Chorus taught by sixth grade teachers under the supervision of Esther Darnell.)

(Orchestration furnished by Oliver Ditson Co.)

3. Test On Instruments.
4. Symphony No. 1, Finale..... *Beethoven*
5. Children at Play (Little Suite for Orchestra)..... *Bizet*

Trumpeter and Drummer March  
 Lullaby for the Doll  
 Little Husband and Little Wife  
 The Top  
 Children's Dance

6. Test On Dances
7. Malaguena ..... *Moskowski*

3:30 P. M.—Rehearsal of Conference Chorus, Convention Hall.  
Paul J. Weaver, Director.

Rehearsal of Conference Orchestra, Ball Room, Muehlbach Hotel.  
Jay Fay, Director.

Visit Publishers' Exhibits, Mezzanine Floor, Baltimore Hotel.

6:30 P. M.—Formal Banquet, Pompeian Room, Baltimore Hotel.  
Toastmaster, Mr. George H. Gartlan, New York City.

Address, "The Miracle of Music."—Mr. Edwin Markham.

Song Recital. Mr. Jerome Swinford, Baritone, Mr. Mowbray  
at the piano.

# I.

|                                     |                     |
|-------------------------------------|---------------------|
| Invocation to Orpheus .....         | <i>Peri</i>         |
| The Song of the Pilgrim .....       | <i>Tschaikowsky</i> |
| Maidens Are Like the Wind .....     | <i>Loewe</i>        |
| Flow Thou Regal Purple Stream ..... | <i>Arnold</i>       |

# II.

|                                              |               |
|----------------------------------------------|---------------|
| Some Rival Has Stolen My True Love Away..... | <i>Surrey</i> |
| Kitty, My Love .....                         | <i>Ulster</i> |
| No Candle Was There and No Fire .....        | <i>Breton</i> |
| Ah, Suzette Chere .....                      | <i>Creole</i> |

# III.

|                            |                 |
|----------------------------|-----------------|
| My Goal Before I Die ..... | <i>Stratton</i> |
| Leetle Bateese .....       | <i>O'Hara</i>   |
| Golden Crown .....         | <i>Negro</i>    |
| Didn't It Rain .....       | <i>Negro</i>    |

10:30 P. M.—Singing in the Lobby of the Muehlbach Hotel.

## Thursday, April 2

8:00 A. M.—State Advisory Committee Breakfast.

9:30 A. M.—*Instrumental Section*, Convention Hall.

Chairman, Dr. Victor L. F. Rebmann, Director of Music, Yonkers, N. Y.

|                            |               |
|----------------------------|---------------|
| "Send Out Thy Light" ..... | <i>Gounod</i> |
| "Marche Romaine" .....     | <i>Gounod</i> |

Willis Graded School Orchestra and Band Series by Maddy and Giddings. Music loaned by the Willis Music Co. Orchestra of 300 children from grades three to seven. Director, Miss Grace Wade, Supervisor of Elementary School Orchestras.

I. General Topic.

"A Survey of Music Material for Grammar, Junior, and Senior High Schools."—Dr. Rebmann.

"Methods of Securing Instruments for Class Instruction."—Mr. Charles McCray, Parsons, Kansas.

II. Instrumental Music As It Appears to "The Publisher."  
Mr. C. C. Birchard, Boston, Mass.

"The Professional Musician."—Mr. Joseph N. Weber, President American Federation of Musicians, New York City.

III. Addresses with Practical Demonstrations.

"The Substitution of Instruments for the Purpose of a Balanced Ensemble."—Mr. Jay W. Fay, Louisville, Ky.

"Individual Work in the Orchestra Rehearsal."—Mr. Joseph E. Maddy, Ann Arbor, Mich.

"The Sectional Rehearsal."—Mr. Russell V. Morgan and Mr. J. Leon Ruddick, Cleveland, Ohio.

Westport Junior High School Orchestra used for demonstration.

9:30 A. M.—*Piano Section*, Ball Room, Muehlbach Hotel.

Demonstration of first and second year piano classes.

Miss Helen Curtis, Supervisor of Piano Classes, Kansas City Public Schools.

10:30 A. M.—Round Table Session.

Chairman, Miss Mabel Bray, State Normal School, Trenton, N.J.

"Modern Pedagogy in Piano Class Teaching."—Mr. W. Otto Miessner, Milwaukee, Wis.

"Writing for Today's Child."—Mrs. Dorothy Gaynor Blake, St. Louis, Mo.

9:30 A. M.—*Junior High School Section*, Gayety Theatre.

Chairman, Mr. John W. Beattie, Lansing, Mich.

1. Light Cavalry ..... *Suppe*  
 Traumerie ..... *Schumann*  
 Central Junior High School Orchestra  
 Marguerite Zimmerman, Director
2. Hark! Hark! The Lark! ..... *Schubert*  
 Melody from "Orpheus" ..... *Gluck*  
 Westport Junior High School Girls' Glee Club  
 Gertrude Bruesser, Director
3. The Night Has a Thousand Eyes ..... *Huss*  
 Drink to Me Only With Thine Eyes..... *Old English Air*  
 Northeast Junior High School Boys' Glee Club  
 Pauline Wettstein, Director
4. Fierce Raged the Tempest ..... *Dykes*  
 Good-Night, Pretty Stars ..... *Schumann*  
 Choral Song of the Illyrian Peasants ..... *Lutkin*  
 Evening Bells ..... *Abt*  
 Combined Chorus from Junior High Schools  
 Regina Schnakenburg, Director

Round Table Session.

"Adapting Music Courses to Individual Differences in Junior High School."—Miss Clara E. Starr, Detroit, Mich.

Paper—To be announced later.

Discussion.

9:30 A. M.—*Rural Section*—Grill Room, Baltimore Hotel.

Chairman, C. E. Fullerton, Iowa State Teachers' College, Cedar Falls, Iowa.

1. Preliminary statement by Chairman.
2. Demonstration of the various uses of the phonograph in teaching music in one room rural schools by children from one-room rural school in the vicinity of Kansas City.
3. Demonstration of more advanced work in rural school music with the phonograph. Quartet of visiting supervisors.
4. Round Table Discussion of the various problems in rural school music.

9:30 A. M.—Assembly, Lincoln High School (Negro),

Assembly program. High School Band, Orchestra, Freshman Chorus, Girls' Glee Club and Boys' Quartet.

Blanche Morrison and William Dawson, Music Teachers.

12:30 P. M.—Luncheon. Meeting of the Executive Board.

1:45 P. M.—Convention Hall.

Negro Spirituals. Chorus from Lincoln High School (Negro).

1. Listen to the Lambs.....*R. Nathaniel Dett*
2. My Lord, What a Morning .....*Arr by Dawson*
3. King Jesus Is a Listening .....*Arr. by Dawson*  
William Dawson, Director

2:15 P. M.—Annual Business Meeting.

Report of Standing Committees.

Report of Nominating Committee.

Invitations for 1925 Conference.

Election of Officers.

"What Color and Tone Correlation Means in Education."—Miss  
Teresa Armitage, Chicago, Ill.

"Tests and Measurements in Education."

Mr. Peter W. Dykema, Teachers College, Columbia University,  
New York City.

4:30 P. M.—Final Rehearsal Conference Chorus and Orchestra.

5:00 P. M.—Initiation and Formal Banquet, Phi Mu Alpha, Sinfonia, Ball  
Room, Muehlbach Hotel.

8:15 P. M.—Conference Concert.

Chorus directed by Paul J. Weaver, North Carolina University.

Orchestra directed by Jay W. Fay, Louisville, Ky.

Men's Glee Club of North Carolina University.

Childrens' Chorus from Kansas City Public Schools.

Jerome Swinford Baritone.

## PROGRAM

Salutation ..... *Gaines*

Gloria Patri ..... *Palestrina*

The Chorus

Elegie from "Third Suite" ..... *Tschaikowski*  
The Orchestra

Chorals:

Ye Watchers and Ye Holy Ones—17th Century German Melody  
Grant Us to Do With Zeal ..... *Bach*

American Songs:

A Moorish Serenade ..... *Protheroe*  
Ma Little Banjo ..... *Dichmont*

Old Sacred Songs:

Pilate, Filii Israel ..... *Carissimi (1604-1674)*  
Lo, How a Rose ..... *Praetorius (1571-1621)*  
Miserere, Mei Deus ..... *Allegri (1580-1652)*

Folk Songs:

Couldn't Hear Nobody Pray ..... *Negro*  
Fireflies ..... *Russian*  
Summer Evening ..... *Finnish*

Songs With Baritone:

The Wreck of the "Julie Plante" ..... *O'Hara*  
The Plainsman's Song ..... *Bliss*

The Glee Club

A. Prelude in C sharp minor ..... *Rachmaninoff*  
B. Minuet ..... *Bach*  
C. In the Woods (strings) ..... *Godard*  
D. Capriccio in A ..... *Haydn*  
E. French Military March from Algerian Suite ..... *Saint-Saens*

The Orchestra

The Lost Chord ..... *Sullivan*  
Judge Me, O God ..... *Mendelssohn*

The Chorus

10:30 P. M.—Singing In the Lobby of the Muehlbach Hotel.  
Led by Peter Dykema.

Friday, April 3

8:00 A. M.—Breakfast. Meeting of the Executive Board.

9:30 A. M.—Convention Hall.

Singing by the Conference, led by Mr. R. Lee Osborn.

Unfinished business.

Report of Chairman, National Research Council of Music Education, Mr. Will Earhart.

Report of the Treasurer, Mr. A. Vernon McFee.

Report of the Journal Editor, Mr. George Oscar Bowen.

"Religious Music in an American Democracy," Dr. H. Augustine Smith, Boston University, Boston, Mass.

Induction of Officers.

#### 2:00 P. M.—Convention Hall.

Mid-West High School Contest in Mixed Chorus, Girls' Glee Club and Boys' Glee Club. Organizations from Missouri, Kansas, Oklahoma, Nebraska, and Iowa.

Committee of Judges.

Chairman—Dr. A. Augustine Smith, Boston, Mass. Miss Elsie Shawe, St. Paul, Minn. Dr. Hollis Dann, New York City.

Mixed Chorus—1st and 2nd prizes, Bronze Placques, donated by Mr. Otto H. Kahn, Metropolitan Opera.

Boys' Glee Club—1st and 2nd prizes, Bronze Placques, donated by Julliard Foundation, Mr. Eugene A. Noble, Secretary.

Girls' Glee Club—1st and 2nd prizes, Bronze Placques, donated by Mr. Chas. H. Ditson, New York City.

#### 8:00 P. M.—Mid-West High School Contest (continued).

Bands and Orchestras from Missouri, Kansas, Oklahoma, Nebraska, and Iowa.

Committee of Judges

Chairman, Mr. W. L. Meyer, Vice-President of the American Federation of Musicians. Mr. J. E. Maddy, Ann Arbor, Mich., Mr. Emery G. Epperson, Salt Lake City, Utah.

Orchestra—1st and 2nd prizes, Bronze Placques, donated by the National Bureau for the Advancement of Music, Mr. C. M. Tremaine, Secretary.

Band—1st and 2nd prizes, Bronze Placques, donated by the National Bureau for the Advancement of Music, Mr. C. M. Tremaine, Secretary.





# First Day, Monday, March 30

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## High School Harmony

Mr. O. E. ROBINSON, *Chairman, American Conservatory, Chicago, Ill.*

CHAIRMAN ROBINSON: If you will come to order, please, the first thing on the program will be a demonstration with classes taught by Miss Virginia French, of the Kansas City High Schools.

MISS FRENCH: This first demonstration is by the Harmony Classes of the four high schools. They are taught by Mr. Forrest of Northeast, Mrs. Hedges of Westport, Miss Bennett of Manual and Miss Whitney of Central. I meet with these teachers every now and then and we plan our work, but I do not teach these classes. After they have talked to you and played for you a little, I am going to ask my own class from Junior College to do some of their work for you. This work is not specially prepared, that is, it is not a demonstration that is at all organized for the occasion. We have a great deal of fun in our regular class work and we thought you might like to see it. We conduct the music class in high schools five days a week and in the Junior College three days a week, so you will take both of those things into consideration as you listen and as you compare the two classes.

These high school people now are going to play for you some of the things they do in classes. I am going to ask Paul of Manual to come up to the piano. I will ask you, Paul, to play and then we will tell what he plays afterwards.

(Paul playing on the piano.)

MISS FRENCH: What kind of scale? On what note did he start? B-flat. Shall we all start with him? (singing). Is there anything wrong? Let's start from the bottom, (singing beginning with B-flat.) What kind of scale? B-flat? (Class reciting scale, beginning with B-flat.)

(Paul playing on piano).

MISS FRENCH: What kind of scale?

Class: Harmonic.

MISS FRENCH: All right; we will all sing.

Class: E-flat.

MISS FRENCH: Start again. How many C-sharps are there in that scale?

CLASS: None.

MISS FRENCH: I heard about a dozen being sung. Let's start it again from the bottom up, just as fast as we can go.

(Paul playing piano and class singing).

MISS FRENCH: All right. What scale?

CLASS: Harmonic.

MISS FRENCH: Where did he start?

CLASS: D.

MISS FRENCH: Sing the last tetrachord. What kind of tetrachord is that Mabel?

MABEL: Major.

MISS FRENCH: If you could write that scale we sang at the beginning, what scale would it be?

CLASS: One-flat.

MISS FRENCH: Now, let's sing it all the way up and down.

CLASS: (Singing scale).

MISS FRENCH: Let's do it with our hands. Show me the top tetra-chord, the measurements with your hands, up where I can see them.

CLASS: (Singing scale and raising hands slightly for each higher note.)

MISS FRENCH: Now, let's go down.

(Class singing).

MISS FRENCH: Let us make the scale from this tone right here, (indicating on black-board). Don't even call it anything. Call it Lu and sing a harmonic scale from it—lu, lu, lu, lu, lu, lu, lu, lu. Sing the tetrachord, lu, lu, lu, lu,—go on down, lu, lu, lu, lu. Now sing the major scale from there,—lu, lu, lu, lu, lu, lu, lu, lu. Let's start on B.

Alice White come to the piano.

MISS FRENCH: Let's sing lu.

(Singing.)

MISS FRENCH: What kind of an interval, Mabel?

MABEL: A major sixth.

MISS FRENCH: What is that?

A VOICE: A perfect fifth.

MISS FRENCH: If it is major sixth, what syllables will it be?

Sing it. Below. (piano) She began on C. What is that? Now sing it. (Class singing.) What was that consonant or disonant?

CLASS: Disonant.

MISS FRENCH: What major??

CLASS: C.

MISS FRENCH: What is this?

CLASS: Major third.

MISS FRENCH: Start on A.

CLASS: (Singing.)

MISS FRENCH: Will you please make a perfect chord with what I give them? Now, let's sing Lu. Call it by letter. Just say D.

CLASS: (Singing.)

MISS FRENCH: Let's make a major third; D, F-sharp. Let's make a minor third.

CLASS: D.

MISS FRENCH: Let's make an augmented fourth from D. Let's check and see if we are right or only near it. We were not, were we? Do it once more. D—(singing.) Will you people take B-flat and I am going to ask you to make a major sixth. B-flat. Turn it up side down and make a minor sixth. What would you call that?

CLASS: G-flat.

MISS FRENCH: All right. Now, let's talk a little bit now about the quality of our intervals. Let's make a perfect fifth; first B-flat, and you finish it. This side of the room take the bottom half of the interval. Take the B-flat and hold onto it.

(Class singing.)

MISS FRENCH: Let's discuss that interval consonant or dissonant?

CLASS: Consonant.

MISS FRENCH: What else about it, warm or cold?

CLASS: Cold.

MISS FRENCH: Tell me what would make a warm interval?

CLASS: Third.

MISS FRENCH: Third? Let's see if it does. Take B-flat and make a major third.

CLASS: (Singing.)

MISS FRENCH: All right; does it create the effect wanted? Now you take the B-flat and make a minor third and see if you can lead me yourselves.

CLASS: (Singing.)

MISS FRENCH: In relation to third you have just sung, what is that one?

A VOICE: Dark.

MR. ROBINSON: Three or four people have requested that they be permitted to ask Miss French a few questions.

MISS PITTS of Omaha: Is this a consolidated credit in High School?

MISS FRENCH: It is a five hour subject and a regular three hour credit.

MISS PITTS: How much outside preparation?

MISS FRENCH: Two hours. I always ask two hours preparation of my pupils.

MISS PITTS: A week?

MISS FRENCH: No, every day; in college we always demand two hours preparation.

MISS PITTS: Is this a lengthy subject?

MISS FRENCH: Yes.

MISS PITTS: How much time a day?

MISS FRENCH: Not more than an hour.

MISS PITTS: How much outside training have these people had?

MISS FRENCH: It varies with degrees; that girl who played modulations with me here, I suppose, has had one year of piano lessons.

MISS PITTS: Do you give her any instructions along this line?

MISS FRENCH: Oh, yes, we always take the motif of the hymn; we take the last thing of the hymn we have just finished and use that as the motif of the hymn to which you want to go.

MISS PITTS: Do you teach any special system?

MISS FRENCH: We learn the system of co-relationship and we have a year of elective relationship.

MISS PITTS: A one years course?

MISS FRENCH: Yes.

MISS PITTS: Elective?

MISS FRENCH: Yes.

MISS HELEN ZENOR of Carthage: What is the requirement for entrance into the Harmony Class?

MISS FRENCH: Oh, nothing special; a good disposition; that is all.

MISS ZENOR: Suppose you had fifteen people who could not carry a tune or play the piano?

MISS FRENCH: Well, I would be right sure they cannot carry a tune first.

MISS ZENOR: We have a number of those; they think it is mechanical but I do not think it is right.

MISS FRENCH: Well, we start out in singing first and we sing a while until we can sing something else. If it is nothing more than "Do, re, mi."

MR. HOWELL, of Los Angeles: May I say in this connection that in our High Schools in Los Angeles we have one year of what we call sight singing and elementary theory, and probably you do too,—which includes through the downward seventh chord inversions, four part sight singing, four part melody, etc., then when they take High School Harmony they are acquainted with their primary harmonies.

MISS FRENCH: Miss Bennett, are all those people in your Harmony Classes also in your Theory Classes or is your Theory Class a prerequisite for your Harmony?

MISS BENNETT, of California: No.

MISS FRENCH: So far you see Harmony in the High Schools is a little bit disorganized, because we have to try to do the same thing at the same time, and for that reason we have freshmen, sophomores, seniors and juniors in the Harmony Classes. We hope to get it worked out, but this year is the first year we have all tried to do the same thing at the same time.

MR. ROBINSON: Someone in this meeting asked what book you used and I should like to know also the size of your classes?

MISS FRENCH: Well, the book that we use we do not put into the hands of the students; they make their own text-books. Teachers plan their work and dilute it a little bit so it will be easy for the students to understand. Teachers work with Miss Alchin's Harmony as a base.

A VOICE: How do you spell it and who publishes it?

MISS FRENCH: It is published by Miss Alchin in Los Angeles, Calif.

MR. ROBINSON: Now, how many people in a class?

MISS FRENCH: Well, the first semester of this year I had thirty people in a class and it was too many. I have about twenty-two now in my class. I think most of the High School classes run about fifteen.

MR. ROBINSON: Would it save a great deal of time to use text-books in class all the time because it takes too much time to dictate and it is put in definite, concise form in the book.

MR. HOWELL: In all our classes in the Colleges and High Schools the books are in the hands of the students and the material of the text-books is boiled down to such an extent it saves a lot of time to have the students read them.

MISS FRENCH: So far we are experimenting with our Harmony Course and we thought it best not to have it in the hands of the students.

MR. GILBERT, of Des Moines, Iowa: Is there any tendency here on the part of the people to dispense with Harmony from the High School Course?

MISS FRENCH: No, sir.

MR. GILBERT: There seems to be a wave in the Eastern High Schools to call it a sort of taboo course and we are just wondering whether to cut it down or not and put all the fundamentals in the Junior Course.

MISS FRENCH: We have found it very valuable here to try to get all the work done in one year in High School.

MR. GILBERT: How far do you go in the High School work?

MISS FRENCH: We take up all of the diatonic chords, and the principal things we try to do is to develop the sense of feeling and phrase feeling, and rhythmic position of chords and of rhythmic feeling, and we use all of the chords there.

The foregoing is a portion of the round-table discussion which followed Miss French's demonstration.

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## Music as a Major Subject in the High School

Mr. O. E. ROBINSON

*Director of Department of Public School Music, American Conservatory.  
Director of Music at Hyde Park High School, Chicago.*

Members of the Harmony Section;

Partly from choice and partly by assignment it fell to my lot to write on "Music as a Major Subject in the High School." The writer, for several years, has been a member of the committee of nine, which has worked for the accrediting in the high schools of Chicago, of Applied Music taken with teachers outside the school system. This committee consists of three members from the Society of American Musicians, three from the Associated music schools of the city, and three from the city high schools. Questionnaires have been sent out, returns tabulated, and reports placed before a committee appointed from the superintendent's office. For the sake of the reputation of the music work of the schools of Chicago, which has borne the brunt of considerable criticism, I am glad to report that the efforts of this committee are about to come to happy fruition, and that plans are well under way for the accrediting of applied music in the high schools of Chicago. It is a pleasure to state that, if reports are true, our superintendent of schools, Mr. William McAndrew, is keenly interested in music and believes that a child should be able to read music very much as he is able to read English, and should sing a familiar song alone, anywhere, and at any time requested. Since we have this friendly cooperation in the office of the superintendent, a further step of wide import is contemplated. Under the direction of Assistant Superintendent, Mr. William J. Bogan, a plan is under way to evolve a real music course in the high schools of Chicago, in which students, who so desire, may major in music, just as they major in any other subject. This brings us to the subject,—"Music as a Major Subject in the High School."

Judging from the replies to a questionnaire recently sent to fifty cities, large and small, selected somewhat at random, it would seem that considerable confusion prevails as to the meaning of a major subject. Before proceeding further, let us make an effort to clarify this seeming confusion as to the meaning of the term—"major subject."

In the schools of Chicago, three years of one line of work classed as a major, for which full credit is given for each of the respective years, constitutes a major subject.

Two years of a second line of work, classed as a minor, for which full credit is given for each of the respective years, is required.

A further requirement of two years of another line of work, classed as a second minor, for which full credit is given for each of the respective years, is made.

In the plan now being evolved for a music course in the high schools of Chicago, it is proposed that students electing "to major" in music shall take ten hours each week in music for four years.

I am well aware that this subject of school music has been investigated and discussed by gentlemen who have given the question more attention than I have been able to put upon it. It is not, then, with the idea that I may contribute any new thoughts to the question under consideration, but rather for the purpose of stressing certain phases of Public School Music, which, in my estimation should be an objective of the National Supervisors' Conference at every session for some years to come. It is my further purpose to arouse your interest in "music as a major subject" and to stimulate interest in and discussion of this subject, particularly in the theoretical work to be given in such a course.

The questionnaire to which I have alluded was sent to fifty one high schools. Thirty-two answers were received. Fifteen of these schools seem to offer a definite course with music as a major subject, and have a definite plan of operation. Five replies stated that music was offered as a major subject, but, inasmuch as no plan seemed to have been formulated, these schools may not be classed definitely as schools offering music as a major. Inasmuch as no answer was received from nineteen cities, it is assumed that they had nothing to offer which could place them in the group offering music as a major subject.

Much valuable information is available in the "Survey" published by the National Bureau for the Advancement of Music. Inasmuch as advancement is made every year in the field of Public School Music, it seemed advisable to get a partial cross section of conditions of 1925. As there are thousands of small high schools in which music is not offered as a major subject, it is quite probable that not more than five percent of the high schools of the country offer any such course.

Let us examine somewhat into the content of the major course in music as offered by these fifteen high schools. The departments enumerated are Harmony, History of Music, Glee Clubs, Band, Orchestra, Form and Analysis, Instrumentation, Ear Training, Applied Harmony, Music Appreciation, Applied

Music, Recreational Music, Chorus, Sight Singing, Voice, and Violin Ensemble besides certain required high school subjects necessary for the rounding out and general development of the student.

The department receiving greatest stress was "Harmony." All of the fifteen cities offering music as a major stress Harmony. Twelve cities not in this group also offer Harmony. It would seem, therefore, that Harmony might be regarded as the backbone of a major course in music for high schools.

Since this section is concerned more especially with Harmony in the High School, it is in this phase of High School work that I desire to stimulate discussion.

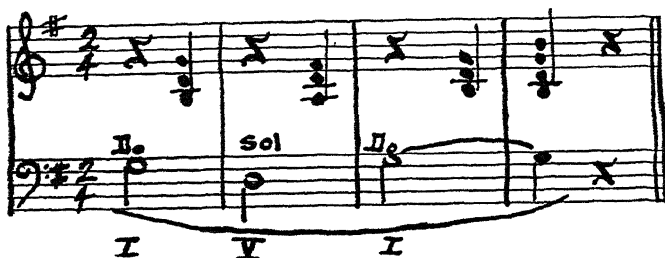
Personally, I believe and you believe that music of the right sort is of more value in the daily lives of the majority of the high school students than some of the other solids of the various curricula. I believe that considerable time is wasted in high school and college on subjects of little utilitarian value, and of less cultural value than music. Personally, if I had my high school years again before me, I should eliminate my four years of Latin and two years of Greek, and in their stead should take applied music and subjects of an extremely practical nature. I believe that every high school student, male and female, should be taught music appreciation and how to drive a nail straight. For the student specializing in music, from either the vocational or cultural standpoint, the one indispensable subject is Harmony. How should this important subject be taught? In my estimation mere paper Harmony is a sham and a humbug. Students are graduated in music every year from well known music schools, universities, colleges, and normal schools, whose working knowledge of Harmony is zero. In many cases, these unfortunate individuals go out to try to teach others what they themselves do not know—a case of the "blind leading the blind."

What shall we do about it? You will say that destructive criticism is easy; now give us something constructive. To be brief and definite, let me state that a partial solution of this difficulty lies in coupling up the written work in Harmony with two vital factors: Harmony, Ear Training and Key-board Harmony. The soprano who cannot hear the fundamental tone of the sub-dominant cord to save her life has no business trying to compose a sonata. The majority of vocalists and hundreds of piano students do not hear the bass until they can hear the foundation of the primary triads. This can be accomplished in most cases by Ear Training, in simple chord work with attention riveted on the bass. I am glad to note that our group of fifteen schools previously mentioned, require some Ear Training in connection with Harmony. Just how extensive this Ear Training is could not be ascertained without a further questionnaire.

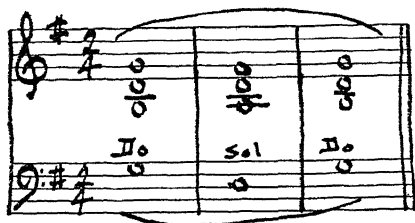
Perhaps it would be of interest at this point to check up somewhat on a concrete method of procedure with the beginner in this Harmonic Ear Training. It would be advisable to assume that students of Harmony in the Senior High School have elected this subject because of a desire to get at the real kernel of musicianship, and that they have an adequate background. We must assume that they have had vocal or instrumental sight reading and melodic and rhythmic ear training, and are now ready for Harmonic Ear Training. The



fundamental requisite in Harmonic Ear Training is the ability to hear the actual bass. If the class is asked to sing the bass of the succession, Tonic, Dominant, Tonic, while the chords are played on the piano, many of the group, the sopranos more especially, will sing the top tones of the chords, showing very definitely that the bass tones do not mean much in their young lives. It is necessary, therefore, that the bass at first should be very definitely stressed. This may be accomplished best if the teacher, choosing for example duple measure, will play the bass tone as a half note on the accented beat of each measure followed by the remaining tones of the chord, as quarter notes, on the second beat of the measure as follows:



The class will now have little difficulty in sensing and singing the base. The class will then sing the same bass while the same chords are played with both hands simultaneously.

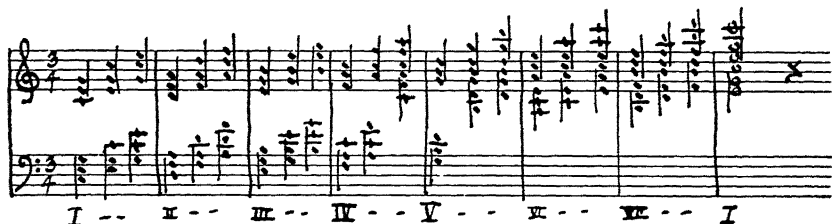


In the same manner the succession, Tonic—Subdominant—Tonic should be presented until the class experience no difficulty in singing the bass. The next succession naturally should be, tonic-subdominant-Dominant-Tonic. This plan may be worked out at the will of the teacher and may be developed as he thinks advisable. In a short time the class will be able to sing the bass of familiar chord succession when the four tones are played simultaneously; and this, fellow-workers, is the basis of real musicianship as well as genuine music appreciation. The same plan should be coordinated with written work in Harmony as new Chord successions are studied. The next step is to lead the student to couple up the bass tones heard with the character or quality respectively of the chords heard. If, for example, with the bass tones, do, fa, sol, do, the respective chords are found to be respectively major, major, major, major, it should be evident that the chords were respectively Tonic, Sub-dominant,

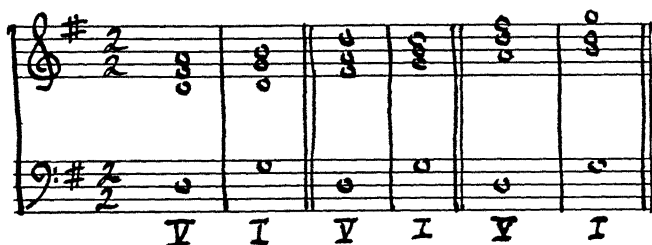
Dominant, Tonic. If, on the other hand, employing the same bass, the chords were respectively, Major, Minor, Major, Major, the chords naturally enough would be tonic, Super-tonic first inversion, Dominant, Tonic. The extent to which this coordination of Harmony with Ear Training may be carried is limited by nothing save time, and the teacher should not forget that the same plan must be carried out in the minor mode as well as the major.

Again, Harmony which cannot be played on the pianoforte in any key is of little actual worth. It is true that many musicians have specialized in voice, or on orchestral instruments. Be that as it may, they must learn Harmony on the keyboard. In my classes in Harmony I have members of the band who insist that they cannot play the piano. I insist that if they are to be exposed to Harmony, they must take it, and accordingly require them to practice chord work, hands separately, then together. Mr. Adolph Weidig, who spoke at the Conference in Cincinnati, states in his work in Harmony that he does not accept students in theory who are unwilling to learn the keyboard well enough to play the chord work in the various keys. Eleven cities of our group of fifteen cities, state that some applied work in Harmony is required, a statement which seems to be a very hopeful indication.

This applied or keyboard Harmony in itself is a big topic. Students have no significant grasp of Harmony until they have it on ear, head and fingers. This work should be commenced by an assignment of the triads of diatonic scale to be played successively, both hands alike in three positions, as follows:



The preceding exercise should be prepared in reasonable assignments until students can play it in any major or minor key. Unless classes are very small the teacher would have time to hear the exercise played only in one key in sharps and one in flats, each in major and minor. In the minor mode the Harmonic form is used. The next step should be an assignment of the authentic cadence to be played in three positions in all major and minor keys, as follows:



This work at the piano should be carried as far as time, size of class and conditions will permit. It will be found that the co-ordination of Ear Training and Keyboard Harmony with the written Harmony will be productive of excellent results and, is the only intelligent course to pursue in teaching Harmony.

There have been many indications of progress in music in America within the past year. Many cities are reorganizing their music work. The question of opera in English is being discussed more than ever. The outlook for American artists seems more favorable than in times passed. Such questions as a uniform basis for accrediting music work in the various states and the standardization of music course in the many educational institutions, are being discussed, and improved. A great step in this latter direction is being undertaken by the organization of the leading music schools into the National Association of Schools of Music and Allied Arts. This organization gives fine promise of raising the standard of music courses throughout the country to such an extent as to win the approval of many educators, who formerly gave our favorite subject scant consideration. We, as humble teachers in this field of education, by applying the acid test of self-examination to our own work, can very materially aid in winning the respect of educators in general for our chosen subject.

I thank you for your patience in listening to me. If I have said nothing new, I shall be glad if I have stated the familiar in such a way as to stimulate a deeper interest in the music of our Public Schools.

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## Theory in the Senior High School

ARTHUR OLAF ANDERSEN, *American Conservatory, Chicago*

The word "theory", in its broadest sense, includes everything concerned with the study of music, such as the learning of musical symbols, harmony, counterpoint, form, analysis, orchestration and all the kindred branches necessary to singing which come under the heading of solfeggi. Consequently, when I was asked to prepare a paper on "*Theory in the Senior High School*," I felt that much latitude had been granted.

I do not believe it possible that any high school can successfully incorporate all these branches of musical theory in its curriculum, but I do believe it possible that some of these subjects can be thoroughly imparted and others touched upon in such a way as to be of lasting benefit to the students. However, I find, upon investigation, that there is much difference of opinion on the subject of how to project the study of theory in the senior high school.

"What we need is a system of theory that will interest the pupil; one whereby we can write little compositions, get results, stimulate his love for good music, arouse a spirit of enthusiasm and have him gasping for more." This is the answer I once received to a query put to a public school music teacher concerning the kind of method needed.

How wonderful it would be if some theorist could devise a system whereby such a heavenly short-cut to accomplishment could be made. Just open the book to page one and write a delightful ditty. Then turn to page two and in-

scribe an immortal composition in the rondo form. Page three will teach how to love the music of Mozart. Page four will divulge the secret of dual tonality to the thoroughly aroused young enthusiast, and so on through simple and delightful pastimes into a complete understanding of the subject.

On the other hand, how pleased some of us laboring theorists would be, if, after a year of hard work, we should ask a pupil to give the signature of C sharp minor and have him come within one sharp of the correct answer! At least we feel that some headway has been made if the student decides that the signature is not six flats. Consider how many tetrachords have been wasted on a pupil who will not discriminate between sharps and flats!

Harmony at one time, not so many years ago, appeared to be a very much involved and scientific exposition of chord-construction and connection. We looked with awed admiration upon the person who had the ambition and, as we thought, the courage to study such a complicated and involved matter as harmony. He was considered a genius with a special bent towards the absorbing of musical intricacies; who could carry great numbers of chord progressions in mind; who, by some instinct or other, could tell what was good or bad in chord connection by being able to pick out the proper and natural thing to be done.

At that time, the study of harmony or theory, or whatever else we wish to call it, was for only the select few; for those who wished to compose or to become more intimately acquainted with music for some special reason. Today, this work is no longer the awe-inspiring subject of those good old days, for now we find it a factor not uncommon in the average high school curriculum. To be sure it is elective, but nevertheless it is gradually becoming recognized and is assuming an importance which is its birthright.

Harmony is not a formidable subject. It is simply the grammar of music, as it were. It has not been given a square deal in the school calendar. Where Latin was considered as bread, music was considered as cake and was not indulged in extensively for fear of creating too much desire for the delicacies.

First and foremost, the work in harmony must be systematized and presented in a natural, logical sequence. The old fashioned figured bass has done much to hinder its progress because it presents complications which seem insurmountable to the average student. I make this statement from having had a wide experience in this matter, and I have come to the conclusion that if one wishes to go forward, he should not move backward. Figured bass may mean one thing harmonically and still another melodically. One might know what chords to use, but he never feel certain that his melody is correct. Who is or can be a judge of the melody line? One person might have a natural trend towards a certain melodic sequence or line, while another will display melodic characteristics diametrically opposed to such delineation. Who is correct? The pupil, of course, takes for granted that his work is incorrect because it does not fit exactly the mould of the teacher's conception of what it should be. Those called upon to teach harmony in the public schools have no way of knowing how to treat the matter unless they are supplied with an author's key to the exercises found in the text-book being studied, and consequently the work

will become dry, stereotyped and dismally uninteresting. The student does not know where he stands in his work; the teacher, who does not show any special originality in melodic discrimination and who walks around with a crutch in the form of a text-book key, does not have any way of stimulating interest or of creating a genuine liking for the subject. What happens? The student detests the work which he never can manage to get right, and the teacher loses interest because he cannot get the student to do something he is unable to do himself! "And", as Henry James said, "There you are!"

What is the remedy for this chaotic state of affairs? Must the senior high school teacher dig deeper into the study of teaching harmony? Or must the system of teaching harmony be written in such a manner as to be applicable to the writing of music and not doing cross-word puzzles with chord progressions?

We are inclined to believe that the average music teacher in the schools is perfectly capable of giving a very thorough course in harmony, and a very interesting one, too, that will be found to be sufficient to all the needs of the student; that will be concise and systematic; that will clarify through a very simple classification all the chords in harmony and that will leave with the student an indelible impression of what music really is. This, as a part of every student's education, is as necessary in the artistic growth of this country as are the solids he must take in order to become a factor in the material growth.

The great trouble with most teachers of theory is that they are seeking a short-cut when there is no such thing possible. But there is a much simpler and more direct way of imparting a thoroughly practical knowledge of the language of sounds than is divulged by most treatises on the subject.

I well remember my first essay at the study of harmony. I had no one to assist me in the little town in which I was born and reared. A supposedly standard treatise of harmony was sent to me from Boston. I was eager and hungry in my enthusiasm for knowledge on the subject, for I was then attempting to compose, and not having the slightest understanding of chords or chord progressions, I fully expected the secrets of these important things to be revealed to me in this wonderful book.

It is needless to say that I spent many weary and useless hours in trying to decipher the figured basses and to get some semblance of method or procedure out of that book. I finally gave up in disgust, for I was no better off than when I began. Is it to be wondered at that *when* such a method of harmony is presented to school students, they lose interest in the work? The time wasted on such old fashioned methods is criminal. Even to this day, I cannot see the slightest good in that book which I studied as a boy, but it is still used as a standard method of harmony.

It has been my pleasure for the last dozen years to conduct classes in theory, the majority of pupils being high school students. True, most of them studied piano, violin, voice, organ or some musical instrument which would naturally bring the study of harmony closer to their interests than to the average high school student who did not study music; but it was not a difficult matter to arouse interest and create enthusiasm for harmony among them. They sensed the importance of it in their own work and a great many found real enjoyment

in it who had previously despised it because of former attempts to become acquainted with the subject. Why? Simply because of the difference in presentation!

Harmony is harmony, no matter how it is presented. It all amounts to the same thing in the long run, but, in one case the run may be stretched out indefinitely and the goal never attained; in the other, a very agreeable and satisfactory degree of attainment may be achieved by a careful, although a rather slow unfolding of harmonic structure.

To begin with, scales should be studied very carefully and a great deal of time given to reviewing them. They should be presented not as so many notes in a row up and down the staff, but as a series of tetrachords. Both the major and minor modes should be treated in this manner, using the Lydian tetrachord for the major formation and the Phrygian and Dorian tetrachords for the minor formation. Sharp scales should be studied through to Bsharp, which brings about a perfect circle to C major enharmonic.

Flat keys should become familiarized through the circle to double-flat, also enharmonic to C. The harmonic and melodic minors relative to all these sharp and flat keys should be thoroughly mastered as they will be very useful later in harmonic analysis.

Intervals should receive lengthy and careful attention. These should be studied from every angle; upward, downward, inverted, aurally, visually, mentally, by half steps and as factors in the various major and harmonic minor scales. These fundamental things take time, but they are worthy of all the time given to them, for they are very important.

Next in order are the formations of triads. Major, minor, augmented and diminished triads are formed on each degree of the scale until a visual apprehension of each is heard. The student should recognize each triad by sound as well as by sight.

This leads to the work with the primary triads, the most important work in harmony because these three triads constitute all the harmonic qualities existent in music. From now on, classification begins, and all chords, no matter how complicated in construction they may be, are likened to the primary triads tabulated as being a secondary or substitute chord for one of the three, and card-indexed in the consciousness as such.

It is right here that the harmonization of melodies begins. No figured basses should be employed; no figures should be allowed in the bass aside from the degree numbers. Everything in harmonization should be worked out from given soprano melodies. No degree numbers in the bass are necessary for the primary triads as there is only one forbidden progression, that of the dominant to the subdominant. Both close and open positions should be studied. A few simple rules cover the progressions of these triads and consequently much variety in harmonization is impossible.

Next in order come the inversions of the primary triads. The uses of the new positions of the primary triads are handled from the thought of the proper doublings of chord factors in the three upper voices. Inversions give variety

in the bass line as well as in the inner voices. The repetition of the same quality chord now becomes possible if the chord to be repeated is inverted. Much time should be spent upon this first step in the discrimination of chord positions. The weakness of the second inversion of the primary triads should be dwelt upon at length and the proper opportunities for their employment studied.

Instead of taking up the secondary triads at this point, which is the usual procedure in most treatises on harmony, the dominant seventh chord is introduced. The reason for the introduction of this dependent chord immediately following the exposition of the primary triads is because the dominant seventh is so decidedly a common primary quality, one quite as ordinary and as natural as is the dominant triad itself. Its straightforward, insistent resolution to the tonic triad is easily learned and the few rules governing its resolution become a fixed standard of resolution treatment for nearly all the other seventh chords which follow. Naturally, the inversions of the dominant seventh are next introduced.

The secondary triads in root position and inversions are studied one at a time. A very important point in this individual treatment of the secondary triads is their proper classification as to quality in relationship to their derivative chords, the primary triads. It should be made clear to the student that each secondary triad is but a substitution harmony for one, sometimes two, of the primary chords and that each may, on occasion be used in place of one of the primary chords. For instance, the first of the secondary triads to be studied is the supertonic. This chord evidences a very decided subdominant quality, in fact it is, as far as actual notes are concerned, two thirds subdominant. When written with the third in the bass, it is but very little different from the subdominant triad itself. Displaying this strong subdominant quality, it becomes at once evident where it may be used. Its substitution for the subdominant preceding the dominant or dominant seventh or tonic second inversion in the cadence is matter of fact. Its other uses are exactly those applicable to the subdominant itself. The supertonic in minor, while not bearing as strong a subdominant relationship as in major, is, nevertheless, treated as though it actually bore the same relationship, thus fixing its uses and determining its status as a quality. It is easily understood, however, that a diminished triad does not have the marked assertive quality which many other chords possess.

In this manner, each triad is studied in its actual substitution duties. The submediant triad is found to be an excellent substitute for the tonic as well as a passable substitute for the subdominant. The mediant triad is discovered to contain both tonic and dominant qualities which permit of its occasionally displacing either of these triads in an informal manner. The leading tone triad asserts a very decided dominant quality, being the dominant seventh chord without a root, thus lending itself most naturally to a somewhat watery substitution for it in the Authentic Cadence. By knowing when, where and how to use the secondary triads, they no longer present difficulties to the student as they generally do in the average text book where they are all jumbled into one short chapter of misinformation and left to their fate at the hands of the student, who, having received no inkling as to how to handle them, does his best to guess

what to do with them. It is at this point in his work that the high school pupil needs assistance, for if these secondary triads are not clearly defined in his mind, his advance work in harmony becomes at once hampered by a strong feeling of uncertainty. All students are not gifted with a natural instinct for chord progression. The majority of the boys and girls in high school may be credited with having some imagination and a certain amount of good taste, but neither of these blessings is to be entirely dependent upon to guide them with surety in the uses of these chords. A few, possibly, may do surprisingly well, but unless they know why and how to use the secondary triads, their efforts amount only to guess work coupled with some feeling for what to them sounds well.

The collateral sevenths and the dominant ninth should then be assigned their proper places in the harmonic scheme. The sevenths, with but a very few exceptions, are treated in the same manner as to resolution as is the dominant seventh chord. In fact, each chord thus far studied will follow the general pattern of progression as to voice leading that any other similar chord received when first studied. Each seventh chord will resolve as does the dominant seventh, each factor of which has its own tendency in voice leading. Each major triad will progress as does the tonic, dominant or subdominant, according to its quality and relationship, so that no new rules need to be learned, for each added chord. Those already learned (and there need be but a few) will be found relatively the same for every new chord.

While the actual number of chords is multiplying, the three qualities of tonic, dominant and subdominant remain ever the same and all chords must answer to these three primary relationships. There are but seven triads and seven seventh chords, fourteen in all, and when properly catalogued, it is found that there are enumerable possibilities of progression all of which may be regulated through the fundamental knowledge in classification.

Immediately following the study of the natural triads, seventh and ninth chords of the major and minor scales, the work in transition should begin.

The introduction into a piece of music of a sharp, flat or natural not found in the signature, was formerly considered a modulation. This idea still persists and is confusing to the average pupil who very often encounters dominant or diminished sevenths in sequence which do not resolve to definite tonics, or, if they do manifest a resolution, do not remain in the new key long enough to establish a feeling of chance of key center. These fleeting changes should be treated as only momentary excursions into related keys and not as modulations in which the old key is abandoned for the new.

The pupil should be taught that each triad in the scale may be a temporary tonic chord. Each temporary tonic chord may have its own dominant, dominant seventh, dominant ninth, leading tone triad, leading tone seventh, or diminished seventh which may precede it, thus introducing into the scale a temporary key color not found in the signature but not in the least altering the status of the triad to which the new dominant quality has been added. For instance, in the key of C major, there are three major triads and three minor triads, all of which may be used in the sense of momentary tonics and preceded by their own dominant formations. By adding the relative dominants to those triads,



a refreshing and colorful importance is given to harmonies which ordinarily would seem dry and uninteresting. This brightening of a triad is not modulation, but transition. Those triads not naturally major or minor must be made so by alteration, such as the leading tone with lowered root (called subtonic)—in major and minor keys, and supertonic with lowered root and mediant with lowered fifth in minor.

The augmented sixth chord, which always seem to balk the student, should be treated in a very simple manner and classified as subdominant formations. In so doing, we find that there is but one such augmented sixth; that formed from the second dominant, or, which is the same thing, the dominant of the dominant. Each second dominant supplies us with three forms of the augmented sixth which are popularly known as the French, Italian and German sixths. The Neapolitan sixth is also a subdominant formation being a major triad formed on the chromatically lowered supertonic. These sixth chords all depend upon dominant formations for resolution, progressing to the dominant, dominant seventh, dominant ninth, leading tone triad, leading tone seventh, diminished seventh, mediant first inversion or tonic second inversion of the tonic formation with which they are being used. In this manner, each triad of the scale may have its own relative forms of the sixth chords, making in all thirty-two possible sixths which may be used in any key, all of which are subdominant formations.

Thus far, in transitions, only the dominant qualities of the various major and minor triads have been utilized to develop the harmonic scheme. This borrowing of relative colors has added interest and charm, but a still further borrowing is necessary in order to furnish material with which to form the Italian, French and German sixths. The third and sixth of the parallel minor scale furnish the major mode with the necessary material for the sixth chords. The lowered third and sixth in the major scale give rise to a rather quaint mixture of modes which we classify as the Milder Major Mode. The chromatically lowered sixth adds a minor subdominant to the major scale, a diminished supertonic, a diminished seventh, an augmented submediant, besides the Italian and French sixths and various forms of altered sevenths formed on the supertonic, subdominant and submediant degrees of the scale. All of these chords classify and progress as do their prototypes. The lowered third presents a minor tonic triad, an augmented mediant triad and a diminished submediant triad. Combined with the lowered sixth, a flatted major submediant triad is evolved as well as a minor subdominant seventh and several other chord variations such as the German sixth, which contains both of these borrowed factors from the parallel minor scale. We could continue almost indefinitely with these various combinations of borrowed factors, but, no matter what chord variants are formed, the original classification into the three primary qualities remains firmly fixed and immediately suggests their possible uses in juxtaposition with other chords.

A knowledge of what can be derived from the six possible transitory modes found in the major scale should not be comparatively any more difficult for a high school student to grasp than would be the proper conjugation of French verbs, the various intricacies of mathematics or the necessary memorization of technical terms required of him in physics. It all depends upon presentation

through a gradual and logical unfolding of harmonic material, point by point, classifying and indexing each into family groups and thus making of all chords a language of sounds with which to work.

Following the study of transitions, the Milder Major Mode and the dominant eleventh, dominant thirteenth, supertonic ninth, and subdominant ninth (all of these latter chord formations are but superficially treated because of their lack of importance in the general harmonic scheme) the student is ready through his knowledge of all chords in their various classifications, to begin work on the most important part of harmony, modulation.

Modulation appears to be most vaguely treated in many works on harmony. It generally consists of but a fleeting chapter or two on the importance of introducing the leading tone of the new key with a great many models and exercises illustrating the new leading tone, all of which are not genuine modulations but simple transitions.

A modulation is not effected without the most conclusive evidence of all the characteristics of the new tonality's being present. These characteristics are contained in the three primary triads, or in substitutions for them. Thus, in order to change a key center, a formula of procedure is necessary which includes a chord of subdominant formation, of which the student will have learned a great many up to this point in his classification; then a chord of dominant formation with which to introduce the new leading tone and, finally, the new tonic. These three chords will contain the new scale and will result in a complete cadence into the tonality to be established.

Reger, in his supplementary treatise on modulation, without stating the process in so many words, has used this same formula of procedure, but has confined his subdominant formations to but a few chords, principally the Neapolitan and Dorian Sixths, and an occasional pure subdominant chord on which to pivot. The process of modulation is very simple and straightforward and is not in any way vague or confusing. We read of modulation by means of deceptive modulatory cadences, etc., but when analyzed, we find that we have used some form of the subdominant preceding the dominant, thus qualifying the regulation progression of subdominant, dominant, and tonic.

The different forms of ornamentation such as suspensions, appoggiaturi, passing notes, etc., should be treated only after a solid foundation in chord structure and progression has been attained. The introduction of notes foreign to the chord is confusing to the beginner in that their uses involve a thoroughly comprehensive knowledge of melodic voice leading which is imposing upon him the double duty of the aesthetic and the logical. Right here we must not forget that we are not dealing with a class of musical students, but with a class of school students, some of whom may be musically inclined but more often are not. What we are aiming to accomplish in the study of theory in the high schools is not to make each student a theorist. Such an undertaking would at once defeat the whole aim of the presentation of the subject. We do not give Latin or Greek in the schools with the intention of making each pupil a master of these languages. We do, however, advocate these studies for the ultimate benefits derived from a general knowledge of them as applicable to other branch-

es of education. We can sing a straight melody without the study of theory in its more advanced presentation; we can enjoy an orchestral performance or opera without being at all acquainted with the fundamentals of musical forms or chord structure, but our enjoyment is purely superficial in that we do not know why we are enjoying these things except that they please us. "If," as Lavingnac says in his book on "Musical Education for the Young," "we do not instill a knowledge of music as a language into our younger generation, we are neglecting a specific part of education because we did not realize the necessity of food for the spirit as well as for the body."

When we come into contact with unsympathetic opponents of music study in the schools, we meet with those who have never had the opportunity of such study and do not realize its importance in the spiritual growth of the country. This spiritual growth must not be superficial! If we are to do a thing at all, we must not be content to do it half heartedly. When we have an opportunity to introduce into the schools the study of harmony or theory or whatever name it seems best under which to camouflage the subject, we should work upon the basis of doing the thing right or not at all. A little bit is of no use whatever. Such subterfuges as the filling in of scales on printed forms, the writing of chorus in thirds on slips of music paper with the same chords printed in plain view at the top of the page, and all such artificial methods are a waste of time and energy and do more harm than good. Is it to be wondered at that the average high school student is bored to a frazzle if he is obliged to study harmony in this manner?

If the teacher has been a harmony student of the old school in which all work was done from the figured bass like problems in mathematics, he will be obliged to change his method of presentation, for to attempt to give a course of this kind of counterfeit harmony in the high school is next to worthless in that it is not related to the rest of the music course being given.

Harmony must be coordinated with the student's work in singing, piano, band and orchestra and he must see wherein this relationship exists through analysis of chord progressions from an aural standpoint as well as from the theoretical.

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## The Rhythmic Element in the Selection of Harmonies

MISS CAROLYN ALCHIN

This matter of hearing, of course, furnishes proof of that which goes almost without saying, all there is of music is hearing and feeling and like the poor they must be with us always and I want to emphasize particularly the relation of the rhythmic element and the rhythmic effect to the rhythmic groups, simply because it has not been discussed quite as thoroughly as some other phases of music.

In correlation with other phases of music study, the work in harmony should be considered phrase-wise, and each part as an individual melody, instead of the vertical, note by note work formerly practiced.

What the relation of the parts of speech is to the construction of sentences, the relation of chords to each other and the rhythmic accents is to music. Without this phrase-wise thinking, the student has little or no basis for the selection of harmonies, or their inversions.

Persistently following a harmonic prescription provided by the teacher will not develop or cultivate taste, discrimination and judgment. On the contrary, the student should not be expected to do the quality of work desired and of which he is capable, without having a definite basis from which to make his deductions.

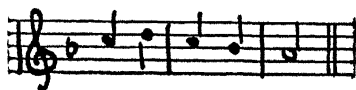
In referring to "section" I mean the group of notes next longer than a bar: two, or three bars, not more. From the smallest rhythmic group which must include *at least two accents*, one should consider the relation of harmony to cadence and to rhythmic accent.

Illustrating the relation to cadence, consider the need of this:



Naturally Tonic in the root position would be employed for the last C because it is the close.

Adding two more notes to example No. 1.



The second C no longer requires the Tonic root, but it requires the second inversion of the chord, the progression quality which will contrast with the following accent and produce a stronger, more conclusive cadence.

Add two more notes to example 2, and you have the following:



The second C of the melody does not occur in cadential relations, but belongs to the first section, and as such, requires the first inversion of the Tonic chord, as indicated.

On general principles the rhythmic needs of an eight-bar melody may be illustrated by the following:



key To Cadence Inversions Root basses.

Establish the key in the first section, usually with the primary harmonies. The second section usually contains the definite pause which marks the close of the fore-phrase, and the harmonies that should lead to it. As the after-phrase should express more conclusiveness and harmonic weight, the last section would naturally be composed of strong, cadential chords in the root position, and the fifth and sixth bars would be lighter in contrast to the close.

One way of producing the lighter effect is by the use of inversion, especially on the accent. This is not possible, always, for every chord, but if they can be employed on the accented tones, the effect is satisfactory.

Applying this principle or rhythmic relationship to the after-phrase of this little melody by Reinecke.



there is a question of the relative importance of rhythmic groups. whether the IV harmony would be better for the repeated melodic figure in the sixth bar, with no distinctive change of quality at the beginning of the seventh bar, (the section accent), or whether the V-I should be repeated for the melodic figure, and the decided change of harmonic quality occur at the beginning of the section, seventh bar. One only has to play it to be convinced of the relative importance of these rhythmic groups.

After the selection of harmonies for the cadences and rhythmic accents, the choice of those which will lead to these pivotal points is a simple matter

Example 10 illustrates the reason for employing vi, as a "deceptive" cadence:



In the second group, the cadence is V, unmistakably. To have employed ii-I for the first two notes (A-G) would have weakened and anticipated the coming cadence, V, an undesirable effect. Any other position of I would have produced a cadence neither needed or desired. With the idea of continuity to the objective point (the cadence) the substitutional chord, vi, should be employed, as indicated. At the close, the same two notes require ii-I, because they lead to the desired cadence, I.

In the larger forms, sixteen bars, for example, contrast of cadences is desirable, and they should be selected accordingly. As tempo is an important factor in the selection of harmonies, that should also be decided before harmonization.

In modulating, the new keys always begin with some rhythmic group: a figure, section, or phrase. The material peculiar to the new key may not ap-

pear until later, but the entire group may and should be considered in one key. The writer regrets the lack of time to illustrate this important feature of the work.

As the necessity for changing the harmony at certain places arises, non-chordal tones are a natural result and their use adds no difficulties. For that reason, they may be employed from the beginning, and students will avoid that deadly, distressing habit of harmonizing every note.

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## High School Voice Classes

Mr. ROBERT LEE OSBORN, Maywood, Ill., Chairman

Demonstration: MR. FRANK CHAFFEE, *Northeast Senior High School*  
*Kansas City, Mo.*

MR. CHAFFEE: Most of these pupils are seniors or juniors. This is a kind of an experiment we have this year. We started it last September and announced that we would prefer juniors or seniors. Mr. Hayden told me it was impossible to have forty in a class, but, as we had forty, and I liked them all so well, I could not decide on the thirty to be taken out, so we kept the whole forty. Next year this will probably simmer down to a smaller class and we will get down to real work. One of the objects of teaching music in the public schools is to instill the love of good music in the hearts of the pupils; I think we have accomplished that. One of our vocal teachers told me he was asked by a pupil, "how long will it be before I will be able to sing. I have studied about six months." Well he said, "if within one year you feel you have placed your tones correctly you have done remarkably well." I feel that some of these pupils have done that, in this class of forty.

We have forty minutes a day, and we sing every day. I think the best thing for us to do is to just go on with a regular recitation; and show you what we do every day. We do not make them sing, but allow them to sing, and I have not found any exception to that, no one holding back and saying they do not care to sing. Although they do not sing so very well, some of them, they are perfectly willing to get up and make the effort, because they know they will improve by doing that. They get a non-solid credit, that is half as much as they get for geometry, algebra and so forth, but Miss Glenn made it very plain to them that if they would take their exercises and study them and have the answers necessary for an outside music credit, they might take the test for outside music credit and made a sloid out of it.

A VOICE: Is it elective?

MR. CHAFFEE: Yes, no music is compulsory in the Northeast High School. They apply for music, and of course if a person has no talent for music at all, no voice, we sort of discourage his coming into the class.

(Class here demonstrates under Mr. Chaffee's supervision.)

MR. CHAFFEE: I am breaking one of the rules right now, in having them all sing together. I suppose I will know better next year, after I hear some few criticisms. It seems we all get a better idea of the large of it by singing all together at first, and we will finally spend a whole period on this work, and then the next day we will spend a period on vocal exercises, and the next one probably singing as a chorus.

(Here follows further demonstrations by the class.)

MR. CHAFFEE: This girl's voice is low and high. I wish you would listen. I expect you all have this difficulty. She declares she is a soprano, I think she is an alto, and she can sing both. Now try this.

(Demonstration by pupil.)

MR. CHAFFEE: It didn't work that time. Try it again.

(Demonstration by pupils.)

A PUPIL: Put that lower Mr. Chaffee, that is too high for me.

(Further demonstration by pupils.)

MR. CHAFFEE: There is another voice that goes high and low. Try it away down low.

(Demonstration by pupils.)

MR. CHAFFEE: Now higher.

(Demonstration by pupil.)

MR. CHAFFEE: She will take the high C.

(Further demonstration by pupil.)

MR. CHAFFEE: Now all stand up and sing together. This exercise will be for breath control. We will note the range of all of the voices.

(Demonstration by class.)

MR. CHAFFEE: Now all of the girls sing together. The boys may sit down.

(Demonstration by girls.)

MR. CHAFFEE: You may sit down. Let the boys stand.

(Demonstration by portion of class.)

MR. CHAFFEE: I don't think I have ever enjoyed a class as much before. Everybody will laugh at us for singing the chorus we are going to sing now, but the Halleluiah Chorus is one they love better than any song we have; don't you?

(Singing by entire class.)

Demonstration: MR. HARRY SEITZ, *Manual Training High School, Kansas City*

MR. SEITZ: This school we are representing this morning is a technical high school, the only one in the city. The other schools have Junior High Schools attached to them and we are still the old order of the four year high school. The classes—we have just the one girls class, because we graduate pupils in the middle of the year and I was unfortunate enough to have in my classes a great many boys who finished in February, or at the end of the first semester, so I was left without a boys' class this second semester.

The class will do strictly voice work. We will attempt no chorus work because we don't do that in our voice classes. If at any time there is anything you want to ask in regard to any of the things we do just feel at liberty to ask questions.

Our first exercise is an exercise for good attack. I feel that with the right kind of an attack we are going to get the right kind of a tone. All we try to do in the voice class especially is to have the feeling of singing through the throat. That is where the tone is started and if we sing right on through the tone is bound to come out well. Another one of our big points is pure vowel singing and we start with an "Ah" and make our attempt to stay on that "Ah" and not turn it into a "Hah" or a "Huh," because we maintain pure vowel singing is good singing and will produce good tone.

We talk very little in regard to breath, but we know that breath is the foundation of all good tone, so that our exercises are built, as you will note, first with the three tones, then the same three tone exercises with some other vowels, and the same three tones with more vowels; and then we go to the four tones and the five tones, and the mind, consciously or unconsciously, takes care of the breath for us. The first song we are offering is "My Love Is An Arbutus;" we took that because of its range; it stays within the five tones of scale. Our next song, "Cloud Shadows" is a song that takes in the complete scale. Our next song is "Passing By" by Purcell.

(Here follows demonstration by class.)

MR. SEITZ: You can readily see when poor tones are produced it is because of an impure vowel. If you notice when anybody sings with an impure vowel you hear it. Because that girl did not start her exercise with "Ah", (she started it with "Huh") and you will notice that is what happens every time you hear bad tone.

MR. SEITZ: Who will tell me what is wrong, what kind of an attack do you seem to be getting?

A PUPIL: An unbalanced attack.

MR. SEITZ: What do you mean by an unbalanced attack?

THE PUPIL: The breath starts before the vocal cords come together, therefore you get an unbalanced attack.

MR. SEITZ: I think you will readily understand the reason we are getting an unbalanced attack is because of nervousness don't you?

From our exercises such as these we go right into learning to pronounce words. We take our vowels, and two consonants. Let us take that five tone exercise; first with the vowels and then with the consonants.

(Demonstration by class.)

MR. SEITZ: I am trying with these exercises to take away that terrible difficulty which we find in a great many of the best singers, that they can do their technique well, but as soon as you put them on the words they act as if they had never had a voice lesson before in their lives.



Before we go on to our songs if there are any questions that have come up that anyone would care to ask I will be glad to answer them

MISS STELLA ROOT· (Riverside, Illinois). I was going to ask if that is the method you use with all your classes?

MR. SEITZ: Yes.

(Singing by class.)

MR. SEITZ: Somebody is trying to pronounce "U" like there was an "E" in it, giving it a "nuen" sound. We have a place for the consonants and a place for the vowels. Put your consonant where it belongs and let your vowel sing through

(Singing by class.)

MR. OSBURN I am sure we are all delighted and enthused with these fine demonstrations this morning. Now we want to take a few minutes for discussion. I am sure you have questions you want to ask Mr. Seitz and Mr. Chaffee

MR. RUSSELL MORGAN, (Cleveland, Ohio). I would like to know whether these pupils enter your class as they care to, or are they selected?

MR. SEITZ: All of the music in the Kansas City High Schools is elective nothing is compulsory.

MR. MORGAN: Is there any selective principle in admitting the student?

MR. SEITZ: Our boys and girls are the working class. Our school starts at eight o'clock in the morning and is finished at four thirty at night. We start classes, and if they have to work until ten-thirty on some job they come to school at ten-thirty and they stay at school and get the required hours of study and go back to work again. We practically have three schools at our building every day, those coming at eight and leaving at twelve, and those coming at ten-thirty and leaving at two-fifteen, and those coming at twelve and leaving at four thirty, and anyone who wants to come to the voice classes is allowed to come.

MISS WATTS, (Racine, Wisconsin). I want to know if all of the voice work is unison.

MR. SEITZ: All of the voice work is unison. We sing in a very small range if you will notice. That is the way we should do I think with high school pupils. Nine times out of ten if we have a low voice our teacher lets us stay there, or if we have a high voice our teacher lets us stay there but, taking low and high, let him sing high and low,—you know what happens to a rubber if it is stretched on both ends, it will tend to be broken in the middle. So, we stay in the middle. We don't want any of our pupils to break.

MRS DON PARMELEE, (Fayetteville, Arkansas): I would like to know how long you have had these classes?

MR. SEITZ: They have been in from the first of September.

MISS PREBLE, (Denver, Colorado): How old are they?

MR. SEITZ: Mostly juniors and sophomores. I have two freshmen.

MISS PREBLE: How often do you have classes, that is for the individual pupil?

MR. SEITZ: Every other day.

MISS PREBLE: How long is the period?

MR. SEITZ: Forty-five minutes.

MISS KENNEDY, (Pittsburgh, Penn.): Using the same methods you have here?

MR. SEITZ: We begin just exactly the way we began this morning. The first thing we learn to is pronounce the pure vowel, and we do that with our attack lessons, and "Ah" or "Oh" and "E" and when we have learned to pronounce the vowels then we get the consonants, because we know the consonants have a place to be taken into consideration.

MR. EPPERSON, (Salt Lake City, Utah): I want to ask about what percentage of enrollments do you have in the music classes in your school?

MR. SEITZ: We have an enrollment of about eighteen hundred in our school and I think Miss Bennett has in her classes about two hundred and I have three hundred and twelve.

MR. EPPERSON: About one-fourth that are taking music work and it is elective all of the way through?

MR. SEITZ: It is elective with them and we have a hard time. Our school says that everybody who graduates from our school must have had four years smechanical work, so no matter what you care for, you must do four years of mechanical work.

All of these girls must have four years hand work, two years cooking, a year of sewing, and a year of hat making. No other school has that to contend with.

MR. MORGAN: Is music on the same basis as the other vocational subjects?

MR. SEITZ: No, it is not; they are allowed to major all of their vocational subjects but we have not been allowed to. We might minor, although we do get credits.

MISS FRAZIER, (Port Huron, Michigan): Your class was organized this year?

MR. SEITZ: This one was.

MISS FRAZIER: You re-organize each year?

MR. SEITZ: Yes.

MISS FRAZIER: You take from all classes?

MR. SEITZ: This class is mostly sophomores and juniors, so we expect them to go on into second year class.

MISS ATWOOD, (Pleasanton, Kansas): I would like to know how much credit they are given.

MR. SEITZ: If they take the examination that is given by the Board of Education they get a solid point.

MR. SEITZ: Mr. Osburn someone asked a question in regard to what method was being used, and I answered it was just the natural way to sing. I happen to be a pupil of Franz Proschowsky, and use his methods. I think you will find that practically everything I do is right in his book.

## Collective Voice Training

By Mr. D. A. CLIPPINGER, *Chicago, Ill.*

### *The Principles of Voice Training Applied to Group Singing*

Mr. Chairman I feel rather humble in the presence of this great body of people that are doing such magnificent work, and I merely a voice man, but I am going to talk to you a few minutes about what I consider the fundamental principles in voice training, and it struck me with a little idea, how that might be applied to group singing. I have had the honor to conduct a couple of the leading choral societies of Chicago for the last—well one of them celebrated its twenty-fifth year, last Thursday night, and I have made some application of these principles to those bodies of singers and the effect has been remarkable enough to have excited a considerable amount of popular comment, and I hope they may be of some use to you.

I understand that all who are here today are engaged in the business, or profession if you prefer, of teaching people how to produce music through and by means of the human voice. You are undertaking in this way to awaken in mankind emotions that are normal, healthful, and beautiful, and to that extent to displace some of the heaviness and drag of the day's work.

I am moved to congratulate you on what you are doing, for I am convinced that what is being done in music, vocal and instrumental, in the public schools is one of the most significant things in the process of making America musical.

To have part in making the world sing better is a great privilege, but it also carries grave responsibilities. If I can say anything in the short time allotted to me that will stimulate your thought and help you to think to conclusions, whether you agree with me or not, the time shall not have been wasted.

### *How Singing Began*

When, where, and how did singing begin. What first prompted man to this form of expression? If we are willing to go back a few millions of years before Adam to the early dawn of intelligence we shall find the beginning of language which consisted of some form of vocal utterance to make known man's simple wants, and the beginning of singing whereby primitive man made use of his voice to express his emotions of pain and pleasure.

Many scholars believe that vocal music began with what they term the love call of birds, animals and primitive man. This making love the cause or impulsion of vocal music seems right, proper, and reasonable. Even today I cannot imagine one who does not love somebody or something ever being able to sing well. No one ever sang a beautiful tone when expressing hate. On the other hand almost any voice is beautiful when it is expressing love.

Our Anthropophagous precursors, our tree climbing, cave dwelling ancestors no doubt indulged in some form of amorous vocal utterance to impress favorably their lady friends in the next tree, for who ever heard of a man in love

keeping it to himself? It is a psychological impossibility. I suspect that in that far off time they literally shouted it from the treetops, and if any one objected they dared him to come over and try to stop it. How Democratic they were in those good old days.

It seems reasonable to believe that singing began with the desire to express pleasurable emotions. This in the lower animals as well as man. Even the fruitful and industrious hen, as I have observed in my rural wanderings, will, under satisfactory entymological conditions, give forth a note that is unmistakably the exercise of her rudimentary emotions to indicate a happy and contented state of mind.

### *The Aesthetic Sense*

But as the race grew there came a time when it began to dawn upon man that some things were more satisfactory than others. Some voices sounded better than others. The aesthetic sense, the sense of discrimination and judgment which is the basis of what we call artistic taste because operative. At that moment the voice teacher came automatically into being and has since developed an industry rivaled only by that of Automobiles and Standard Oil

With the birth of taste came the element of comparison, resulting in what is known as criticism which spread like bubonic plague until we now have in this country alone over one hundred millions of music critics. The rest of the population are in the deaf and dumb asylums.

The simple life has permanently disappeared. The life of today is inconceivably complex and comprehensive and yet the human voice undertakes to express it all. How is it done?

### *The Simplicity of Voice Training*

The truth about voice training, like all truth, is simple, but it seems to take most of us a considerable length of time to discover its simplicity.

It is quite possible, however, to obscure completely any simple truth if one has sufficient polysyllabic verbiage at his command. For example: If ask the question—Why does a boy go fishing? The answer—because he likes to catch fish, will be readily comprehended by all. But a modern aesthetician, thoroughly saturated with erudition recently answered it as follows: "Because the behavior of a growing organism is so integrated that it responds specifically to such an environmental object as fish in a pond." After twenty-five years or so of more or less serious study of aesthetics that answer seems fairly intelligible but I fancy that the average first or second year student would think quite awhile before he would have the idea ready to place on file.

But now follow me and we shall see that voice training is far simpler even than naming the animals, and that much of it may be applied to group singing.

### *The Two Fundamental Principles*

You who are voice teachers no doubt find from time to time voices that seem to have at least a dozen things wrong with them, but they have not. When the voice teacher becomes clear on fundamentals he will see that no singer

ever has more than two things wrong with him. There are but two things involved in expression. First the idea. Second the medium through which it is expressed.

If your pupil sings a bad tone it means that either his concept of tone is not right, or that the conditions of his vocal instrument are not right. In the beginning it is usually both.

If you take a class of twenty pupils and hear them sing separately no two of them will sound alike, and you may think there are twenty different things wrong, but there are not. There are but two things wrong. They all have unformed or partially formed tone concepts, and it is quite probable that they all sing with more or less rigidity in the vocal organ. If you will work with these pupils on two things—the formation of their taste in tone quality, and getting the right conditions of the instrument, every one of them will immediately begin to improve and will continue to improve so long as you follow that course.

But when these voices are perfectly trained they will not all sound alike. The voice is as individual as handwriting, but these are certain fundamental principles which apply alike to them all. Young teachers are often thrown off their guard at this point and think that because no two voices sound alike each one has a different list of things the matter with it. This leads to endless confusion.

The two statements—Know what you want, and, Have the conditions right contain all the law and the prophets in voice training.

Knowing what you want involves the whole subject of musical taste. It means having the right idea of everything from the beginning of tone production to the end of interpretation. Having the conditions right means freeing the vocal instrument from all restriction, interference, resistance, tension, intrinsic and extrinsic, and properly managing the breath. The great fundamental principle of freedom applies alike to all voices and when it is gained there is no further difficulty in forming the voice.

Each one of you has a vocal instrument in his throat but it is doing nothing at this particular moment. It exists as a potential. That is, it has possibilities. It is there to be played upon. The playing of all other instruments requires the use of the hands, but the vocal instrument is played with ideas. The astounding thing about this little instrument is that it will produce an endless variety of tone from the best to the worst. It is a most accommodating little instrument, but we often treat it unkindly and make it express things of which we should be ashamed. It will show that you are angry and filled with hate if you wish it to do so, or it will show that you are kind, gentle, joyous and deeply sympathetic. It will make every one love you if you play upon it with love. It will express you fully and completely whatever you are.

Thus you will see that learning to sing is learning to play upon your voice with musical ideas.

It is your mind that is musical or unmusical, not your throat. Training a singer is developing a musical mentality, not a few muscles and cartilages.

It is about ninety percent developing a reliable musical taste and ten per cent getting the vocal instrument free enough to respond automatically to your demands.

At this point some one thinks, if he does not say it aloud: But how about placing a voice that refuses to go into the head? How about the larynx that always rises and becomes rigid on high tones? How about the tongue that thickens and rolls up? Shall I not teach him how to hold it down? Shall I not teach him how to hold his larynx down? Shall I not teach him to direct the tone into front of the head?

I readily admit that many have undertaken to solve those problems in that way, but that they invariably fail there is no doubt whatever.

Please remember that when you see a rigid throat, a larynx that habitually jumps up, or a tongue that rolls up, that you are looking at effects not causes. We never see cause for the reason that causation is mental. The cause of a rigid tongue is that mental impulse of tension has been directed to that point until the impulse is working automatically. To change this condition you must change the cause. An impulse of relaxation must be directed to that point until it becomes automatically operative. Then the rigid tongue will never be heard of again.

As to voice placing, which is a nightmare to so many, let me say that when there is no resistance the voice runs naturally into the proper channel. The reason that voice placing is difficult to so many is that they try to direct the voice into the head while there is still much resistance in the throat.

To try to place the voice by direct effort—that is, to direct the voice to some particular point by holding the throat, tongue, larynx, and soft palate in a particular position, hoping thereby to produce a beautiful tone whether the student has in mind a picture of the pure singing tone or not will never succeed. It is a clumsy, stupid way of going about a thing which is inherently simple.

Why has there been so much direct effort applied to voice training? It is because many are not quite clear in their minds as to just what constitutes the pure singing tone; therefore they find it easier to work with what they can see rather than with that which is a hazy mental picture.

### *The Singing Tone*

The pure singing tone is one that may be used to express all normal, healthful emotions; such as joy, freedom, courage, affection, sympathy, reverence, etc. You will observe that these are all mental qualities, and the tone necessary to express them must be firm, steady, full, rich, resonant, and sympathetic. To the trained ear these things are not elusive and intangible. On the contrary they are as definite as words.

The refined, sensitive ear is the voice teacher's most valuable asset. The teacher impresses his ideals of tone quality upon the pupil and he can demand nothing better than his own concepts. With these he plays upon his own voice and with these he guides his pupils.

*Musical Judgments*

The first tone the pupil sings, and every one thereafter, demands of the teacher an instantaneous musical judgment on a large number of things. Here are some of them: Is the tone true to pitch? Is it sharp or flat? Is it too bright, too somber, or is it the right color? Is it resonant? Is it breathy? Is it too thick or too thin? Is it steady or unsteady? Is it harsh or mellow and sympathetic? No amount of mechanical knowledge will aid the teacher in forming these judgments, for the reason that they are all aesthetic. That is, they all have to do with musical taste, of which aesthetics is the philosophy. All of the demands made upon the voice in artistic singing have their origin in musical taste. Like the rules of musical composition they all grow out of what sounds well.

In order to meet the demands of musical taste there are certain things which every voice must be able to do. Regardless of where or with whom you have studied you will agree that the following must be a part of the singer's equipment.

An even scale from top to bottom of the voice. No weak tones, no breaks.

A pure legato and sostenuto.

A clear, telling resonance in every tone.

A sympathetic quality.

Ample power.

Perfect ease and freedom in production throughout.

A perfect swell, that is, the ability to go from pianissimo to full voice and return on any tone in the compass, without a break and without sacrificing the tone quality.

The ability to pronounce distinctly and with ease to the top of the compass.

Sufficient flexibility to meet all technical demands.

An ear sensitive to the finest shades of intonation.

An artistic taste of the highest possible order.

Can any or all of these things be taught in class? Yes. I do not wish to be understood as holding that class instruction is to take the place of private lessons. By no means. In the perfecting of an artist, gaining a virtuoso technic, and developing a particular individuality, the work must be done in private lessons. But I do hold that the fundamental principles of voice culture can be applied to group singing in such a way as to protect the voices, prevent them from forming incorrect habits of tone production, greatly improve the individual voices and consequently the tonal body, thereby making concerted singing immeasurably more effective. I have proven this to be true with a number of choruses under my care.

I have a conviction, of which I am not able to rid myself, that every one who is working with voices should understand the human voice as thoroughly as he sees the multiplication table. Why?

Take your high school chorus. Suppose you have a hundred voices in it. Not one of them is perfect. The beautiful quality of a Steinway piano is established by the builder, but the human voice must produce the pitch and the quality of its tone at the exact instant it uses it. Therefore it must be taught what is good tone and how to produce it.

Your chorus is the instrument upon which you play. By working out the fundamentals of voice training with your chorus you will greatly improve it as an instrument and thereby enable you to produce much greater and finer musical effects. I have tested this idea with my choruses in Chicago until there is no longer any doubt in my mind about it. That is why I recommend it to you.

Those things I have mentioned above as constituting the equipment of the trained singer can be developed to a considerable degree in class. For example I can teach the members of a class how to stand, how to carry the chest, how to relax the tongue, lower jaw and throat. I can teach breath control to a class almost as well as to a private pupil.

In the formation of vowels it is surprising what can be done. There is such a wide range in vowel color that you will hardly find any two in a class that use exactly the same color.

The weavers in the Gobelin Tapestry works outside of Paris use twenty-five shades of each color, and the possible shades in vowel color are almost as great in number.

You can train your class or chorus to produce approximately the same vowel color and when you have succeeded the different sections will each sound like one great voice. (Give examples of extremes in vowel formation.)

What is known as attack may be worked out successfully in class. This is far more important than most people think. (Expalin three ways of attack.)

About eight years ago I was asked to prepare an article on what was going on in orchestral music in the public schools of America and I has occasion to write to a number of schools in the leading cities of America and I confess to you I was perfectly amazed at what was going on in orchestral music where these young people are starting in to play the violin, and the various stringed and orchestral instruments. When they go up through the grades and the high schools and have eight or ten years of it, think what will come forth. There should come great performers, great conductors, great composers, and after a while when we want a conductor for a Symphony Orchestra we will not have to go to Germany for it.

The greatest problem in voice training is the upper, or head voice. The mistakes in voice training are mostly made above the third space of the Treble clef. I believe that every one who learns how to develop the upper voice in the right way should have a niche in the Hall of Fame. I fear that the space devoted to that class will not be overcrowded for some time.



The voice must do something which resembles, or approximates what the piano does. As the piano scale ascends it uses a shorter and lighter string.

(Explain and give exercises for practice.)

You see there are three ways to attack a tone. Suppose here are the vocal cords and your breath below, if you tighten the vocal cords and then blow the breath you get this (illustration) if you apply the breath first and then adjust the chords you get this (illustration) but if you adjust those two things at the same instant, then you will get this (illustration.)

Now you don't get the "Huh" in there. I have discovered from long work with pupils that another feature of this attack that they so often start a little under it, I notice the minor third seems to be the favorite interval.

What voice teachers term diction may also be worked out successfully in class. The difficult in diction, or distinct delivery of words lies in the consonants. (Explain and give examples.)

Now to take one adjustment of your vocal instrument and try to carry it up to the top of your voice would be to try to stretch one of the lower strings of the piano to make it touch a couple octaves higher, which if you succeed in doing you would have accomplished it, but the probabilities are you would break the string before you got up there. The trouble up there is always too much resistance. It is a fact if you get the right balance of the physical mechanism, and the breath, the pure high tones are no more difficult than the low ones. I use often times an illustration made by the engineer of one of the pumping stations at Chicago, who showed a big Corliss engine that pumps one hundred million gallons of water a day, and he said it was so perfectly balanced that he could run it with ten pounds of steam. Now if you have five pounds of resistance in the vocal cords it will take a little more than five pounds of breath to start it, but if you only have a half an ounce there see how little breath it would take to start it, so the saying is we must learn not to make ourselves sing but to allow ourselves to sing and should realize that, and put it over so there is no reaction when you attempt to strike a high tone, there is no clutching there. That is the way it will work out. That can be done in classes.

1. Consonants must be produced with the same freedom as vowels.
2. Consonants must not be allowed to interrupt the continuity of the tone. Otherwise they will destroy the legato.
3. Consonants must in no way interfere with the freedom of the vocal organ.

Now the consonants are points of interference. When you have an open channel from the vocal cords to the outer air and you produce pitch the result is a vowel. If you throw any obstruction into that channel the result is a con-

sonant. Now what we must learn to do with these consonants is to produce them with the same freedom that we produce vowels. There are three ways to remember about consonants—to go back a moment, I have had pupils who would vocalize indefinitely with vowels without any ill result, and by the time they would sing a couple songs they would begin to get hoarse. Why? Because they were putting too much tension and pressure into the consonants, and in that way they were making the voice rasp.

Begin with ah and introduce the different consonants as follows:

Ah-la-la-la-la

Ah-da-da-da-da

Ah-ba-ba-ba-ba

Ah-ma-ma-ma-ma

Ah-na-na-na-na

Use the different vowels as follows. Explain equalizing the vowels.

Oo-o-ah-a-e

Loo-lo-lah-lay-lee

Moo-mo-mah-may-me

Noo-no-nah-nay-nee

Consonants that have no pitch require especial care.

### *Musical Expression*

What are the resources of musical expression? How does a singer produce effects? What do we mean by phrasing? Ask your pupils for a definition.

Now a very good way to begin this subject of consonants if this, to start with a vowel (illustration) like that. Then through the consonant in this way (illustration) now that "L" is just as distinct as it would have been if I had made it with ten times the pressure. Did you notice that tone did not stop. That la, la, la, that tone was going on. If I allowed my consonants to break that tone, I have destroyed my legato and no singer ever sang well since time began without pure legato.

Now you can produce any of the other consonants in the same way (illustration) and give them full and free without interrupting any tension on your vowels, and you can do the same thing with the other vowels, and the first thing you know you will have a legato established.

There must be perfect continuity in the expression of each idea. This demands what we call legato. The tone must be continuous throughout each phrase.

There must be a feeling of security in one's singing. This lies in what we call *sostenuto*, the organ tone quality. If this is lacking there is always a feeling of insecurity.

There must be the evidence of design in each word and phrase. From this comes contrast. This may be in the *tempo*, the *power*, and the *color*.

*An Outline of Interpretation*

|          |   |                      |
|----------|---|----------------------|
| READING  | { | Pitches              |
|          | { | Note Lengths         |
|          | { | Rhythm               |
| DICTION  | { | Enunciation { Vowels |
|          |   | { Consonants         |
|          | { | Pronunciation        |
|          | { | Accent               |
|          | { | Emphasis             |
| VOICE    | { | Even Scale           |
|          | { | Quality              |
|          | { | Freedom              |
|          | { | Breath Control       |
| TECHNIC  | { | Attack               |
|          | { | Flexibility          |
|          | { | Execution            |
| PHRASING | { | Legato               |
|          | { | Sostenuto            |
|          | { | Contrast { Power     |
|          |   | { Tempo              |
|          |   | { Color              |
|          | { | Proportion           |
| MOOD     | { | Emotional Concept    |
|          | { | Facial Expression    |
|          | { | Stage Presence       |

There is an appeal in the human voice that cannot be approached by any instrument of wood and metal. It is so closely associated with the living soul that to me it is sacred. The indifference and unconcern with which some people approach the subject of voice training is quite beyond my comprehension. If I have given you anything to carry away with you that will increase your interest in and appreciation of the voice, God's greatest gift to man, I shall be happy.

## Greeting From Past Presidents

MRS. FRANCES ELLIOTT CLARK, *Camden, N. J.*

Mr. President, Fellow Martyrs, Members of the Music Supervisors' National Conference:

Greetings—We salute you.

You see before you, dragged to this platform by foul means:

Exhibit A. The "Ancient and Honorable" past presidents of your organization. Some of us are ancient and others just honorable. We beseech your charity while we clank these bones of the skeletons of by-gone days. Spare your levity while the kind winds of yester-year rustle among the early but still vigorous leaves on your sturdy tree.

Behold us then, and take note of our pulchritude, our dignity of bearing, our placid mien, our repose of soul, our far-away vision that sees beyond the corner, and our benign attitude of "Bless you, my children."

But enough, Friends, Sinners, and Saints, lend me your ears. We come to praise the dead past, not to bury it. Modesty is a prime virtue and greatly to be coveted. We served you well. Behold how you have grown and waxed fat and lusty under our sequential nurturing. From the handful gathered in Keokuk in April, 1907, you are talking 4000 membership and it should be twice that number, and these past presidents, have led you into this promised land.

### *Introduction of Past Presidents*

Of the organization meeting in 1907 when a mere handful of us gathered in Keokuk to observe some new rhythm work which Mr. Hayden had developed there is much of interest. The honor and terror in presiding over such an unorganized meeting were evenly balanced. Perched up in the pulpit of that church, trying to look like an owl for wisdom and succeeding only in being a glorified police-woman, a clear flash of inspiration came, "Why not make this permanent?" And it was so done.

After much controversy, it was decided that when the N. E. A. came into central territory, we would waive our meeting and join heartily with the parent body. That thing happened the very first year. At the N. E. A. meeting in Los Angeles, California, July 1907, I was elected President of the Music Section and later the meeting place was decided for Cleveland. Hence, according to our agreement, the Conference held no meeting, but united with the N. E. A. in a very large meeting in the famous old Stone Church in Cleveland, July 1908. A considerable number of supervisors who had not reached Keokuk came into the work at this time and have since been affiliated closely with the Conference. To all intents and purposes this 1908 meeting was a *joint* meeting, held as agreed upon under the auspices of the parent body.

It was decided at last year's Founders' Breakfast that supervisors attending the Cleveland meeting, also those attending the first regular meeting in

Indianapolis in 1909, are to be considered as "Founders." The Indianapolis meeting was presided over by the first regularly elected president, Mr. P. C. Hayden. Will you greet "Papa" Hayden?

The Cincinnati meeting in 1910 was under the presidency of the late E. L. Coburn, Supervisor of Music of Saint Louis

In 1911 in Detroit, our fortunes were in the hands of our dignified Mr. E. B. Birge, then of Indianapolis, now of the Indiana State University at Bloomington

In Saint Louis in 1912 Mr. Charles A. Fullerton kindly and effectively guided us. The first report on high school study was made there. In 1913 Miss Henrietta Baker, Supervisor of Music in Baltimore, made a brilliant and effective president in Rochester, New York. At this meeting community singing had its beginning, where at the instance of Peter Dykema, a committee selected the first group of eighteen songs to be memorized. Miss Baker is now Mrs. Joseph Low, of the Prince George Hotel, New York City, but on the faculty of Peabody Conservatory, Baltimore. Mrs. Low regrets her inability to be with us to-day.

Mrs. Elizabeth Casterton entertained us so delightfully in Rochester that naturally she was elected president of the 1914 meeting in Minneapolis. Mrs. Casterton later became Mrs. Donald McDonald and sends her love from Medina, New York, together with a picture of her two year old son.

In 1915 Arthur W. Mason, then of Columbus, Indiana, now of the Conservatory of Louisville, Kentucky, conducted a fine meeting in Pittsburgh, Penn.

Mr. Earhart, having given us a notable program of very fine music, it was both graceful and well-deserved that he should become our standard bearer for the 1916 meeting in Lincoln, Nebraska. It was there we first learned to sing "Shine To-Night."

The year 1917 brought us into the great World War. What more fitting than that our initiator of community singing, Peter Dykema, should set us all singing and that many of our ranks should enter the service as song leaders and many in other branches of service.

In 1918 Charley Miller, whose outstanding work in Lincoln had enthused us all, was arbiter of our destinies in the Evansville meeting. He may now be found in the great Eastman School at Rochester.

Saint Louis is one of the few cities to have a second meeting. We returned in 1919 for a very fine meeting under our distinguished Osbourne McConathy.

In 1920, the Armistice having been signed, it was appropriate that we should meet in the City of Brotherly Love and to greet there the supervisors of the eastern coast. Doctor Hollis Dann, Titan in Music Education, then of Cornell University, erstwhile State Supervisor of Music in Pennsylvania, now Director of the Music School of New York University, was the master-pilot for that year.

The year 1921 found us in Saint Joseph, Missouri, where one of our returned heroes, John W. Beattie, then Supervisor of Music, Grand Rapids, now Assistant State Superintendent of Michigan, was the very able presiding officer.

To the Southland, baths or no baths, we journeyed in 1922, where in Nashville we enjoyed true southern hospitality and many courtesies arranged by the president, Frank A. Beach, of Kansas State College at Emporia.

In 1923 we returned to bathrooms and luxury in Cleveland, under the scholarly guidance of Karl W. Gehrken.

And 1924 found us back in Cincinnati with a great program under our Wisconsin loyalist, W. Otto Miessner.

Music has come to be one of the really great factors in modern education. Witness the program of the recent Department of Superintendents, where for the first time two entire programs and parts of all programs were given over to music. This Conference has grown to be the largest gathering for music of any sort in this country or any other. This is more significant than might at first appear. It means that here in America we are taking our music to the children and building our future musicianship on the solid foundation of a trained citizenry.

Organizations like this and the National Federation of Music Clubs are the advance guard, the standard-bearers of our musicianship. No organization, no government, can rise higher than the general tone and standard of its leaders. The idealism, the lofty aspirations of the rank and file, find expression in their choice of leadership. Whether that ideal be for brute strength, for military prowess, for beauty of face or form, for power of brain, for shrewdness and business acumen, statesmanship, or breadth of vision,—All free peoples and groups seek an epitome of their highest hopes, trust, and beliefs in their democratically chosen leaders.

In an organization like this, much depends on the unselfish, unbiased, devoted president of each year. Work there is in every-increasing volume. Pressure is brought to bear to do this or do that, difficulties arise that seem unsurmountable, and yet the work *must* be carried on and a brilliant Conference held. It is no sinecure, and the office has now become well nigh impossible for any human being to carry, unaided by a paid secretarial assistant.

The greater the responsibility, the more necessity for a careful choosing of the leader. The need arises even now for a greater wisdom than we have ever required. A strong, steady hand at the wheel, a clearness of vision, a steady purpose with an eye single to one star alone—the advancement of the cause of School Music—are the present demands for a strong, fine, wise leadership.

The office of President, then, comes to any man or woman as a great testimonial of confidence from his fellows. It carries with it honor, yes; satisfaction, yes; but also responsibility to the electing body for the carrying out of *its* wishes. He is its spokesman, its representative, its very self, for his term of office.

The women and men, these whom you have honored in the past eighteen years, feel deeply and truly grateful for your confidence and esteem. They served you patiently, diligently, and effectively. To each one this Conference has become in turn as the apple of his eye, a fond association to be stimulated, encourage, defend, if need be, and cherished with an abiding love.

We are one with you, in body and spirit, working together for the good of our great Art. Let us safe-guard the future as we have the past by calling to our service our wisest and bravest to be our leaders in every activity. And then when the crown passes year after year, please find some valuable work for this body of Past Presidents to do for the future advancement of the cause of Music. You have here at your service a group of trained, effective and devoted leaders. *Use them.*

Only a Washington could have launched our frail government bark; only a Lincoln could have carried us through civil strife; only a Roosevelt could have restored our waning faith and loyalty. Rest assured if ever the time comes when we shall be in peril a great leader will be raised up for our salvation, so long as we all, the body politic, keep our standards of righteousness and love for all.

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## President's Address

### A Music Supervisor Looks at His Job.

WILLIAM BREACH, *Winston-Salem, N. C.*

When I ask you to look with me for a short time at the job of the Music Supervisor, it is not so much with the thought of adding anything new to what has already been said, or of discovering any new angles, but rather to re-stress certain things that seem to be of vital importance. Business men find it necessary to take stock at least once each year, and to cast up their accounts to see whether they stand on the debit or credit side of the ledger. Perhaps some such procedure is not amiss at the annual meeting of this conference. It was Nietzsche who said, "Let the value of everything be determined afresh by you."

I take it that Music Education is the chief business of each one connected with this organization and that we are all concerned with the success or failure of this undertaking. It is true that our field of endeavor lies primarily in the Public Schools, but we cannot lose sight of our connection with the larger field which includes all phases of Music Education.

Music Education in this country has assumed the proportions of "Big Business." The number of people professionally engaged in this work, the number of students involved and the amount of money invested is little short of astounding. In spite of this tremendous expenditure of effort, time and money, the utmost optimism will not permit us to say that the tangible results, where we have the most right to expect to find them, would as yet seem to justify the investment.

It is certain that we cannot say that Choral Music has made any great advance, that congregational singing in our churches and at public gatherings, shows a noticeable improvement or that a large per cent of our people are patronizing high grade concerts and recitals. (One has only to talk with the

managers of artists and the public spirited citizens who are paying deficits on Artists Concerts, to confirm this.) In spite of the unprecedented interest on the part of almost all our people in some form of music, it cannot be said that any large per cent are spontaneously interested in what music educators would term, good, or superior, music.

Let us look at our own field, that of Public School Music. In spite of great advancement during the past forty years, 60% of the children in our elementary and secondary schools receive no instruction in music. (Undoubtedly a survey of the conditions in the rural schools would indicate that there an even larger per cent have no music instruction.)

The exclusion of music from some of our prominent colleges and universities is not a hopeful sign. The following item concerning the State University in one of our largest States appeared not long ago in the New York Times. A member of the State Board of Control announced that the request from the School of Music for an appropriation for the next year of \$4,250 had been refused and that the department would cease with the close of the present scholastic year. In giving the reasons for refusing this appropriation, he said: "Since Music is not one of the required courses in obtaining a college degree, we have suggested that the Legislature give no funds toward the upkeep of that school. Not only have we recommended this for the State University, but also for the other larger State Institutions. We do not believe that the people of the State should have to pay for the upkeep of the musical branches of the schools."

It is somewhat discouraging to know that this same attitude is shared by many members of Schools Boards throughout the country and by school Superintendents and other school officials. It is not improbable that in the move now being made by Legislators and public officials for economy and a reduction of taxes, Music and the other Arts in the schools will be subjected to a close scrutiny and in some cases support will be withdrawn or greatly reduced.

If Music Education in this country has not entirely justified its existence, what are the reasons for its apparent lack of success? J. Lawrence Erb says in a recent article: "The most serious indictment of Music Education in this country, is, that it does not reach the masses—that it is, to, too great an extent professional and vocational." Others say that it has not succeeded because of an intolerant attitude on the part of Music Educators who insist on providing such music fare as has been approved of by the "high-brow elect" regardless of the persons to whom it is supposed to minister. To quote Mr. Erb again, "There is a common mental attitude among the 'high-brows' whether professional musicians, amateurs or mere poseurs, which has stood in the way of true musical progress."

This failure to sense the viewpoint of the layman is perhaps due to the fact that music is a concentrated profession. Mastery in music is attained at a great sacrifice. Long hours devoted to practice tends to develop a narrowness of vision and to prevent contact with others. Too many musicians fail to realize that all forms of Art, (and especially, Music), are part of life, itself.



As Scholes has said, "Music is not merely a matter for the cultured; it is inextricably bound up in the bundle of common life." The wise teacher of music knows that he is "working in terms of life through the agency of music."

Not only is there a lack of understanding of the musical needs of the masses on the part of the professional musician, but often he apparently seems to fail to understand what is the real job of the Music Supervisor.

The Music Supervisor must consider his relationship to three groups: the professional musicians, the educators and the general public. It is the stamp of approval from professional musicians that gives him this standing in the musical world, just as the approval of educators determines his place in the educational world. To an even greater degree is the support and confidence of the general public necessary, if he is to succeed, for in the last analysis he is dependent upon public funds for his salary and for the necessary equipment to put over his job. It is impossible to claim that the rank and file of Music Supervisors are taken seriously by professional musicians, and perhaps this attitude is not entirely unjustified, owing to the fact that a large number of people engaged in teaching music in the Public Schools have not had adequate musical training.

We find this same condition in the field of education. It would be an idle statement to say, that, as a whole, we are taken seriously by the rank and file of educators. This attitude is again not without justification, owing to the limited educational training of many Music Supervisors.

The Public having dealt with the professional musician and having repudiated him and his works is inclined to place the Music Supervisor in the same class and as a result the relationship of the Supervisor and the Masses has suffered.

The Music Supervisor in considering his relationship with the professional musician, the educator and the common man, finds himself in the anomalous position of being "neither flesh, fowl nor good red herring." It is only fair to point out that very often professional musicians, and the general public (and many times, educators, themselves), do not have a clear conception of the job of the Music Supervisor, or perhaps we had better put it, the office of Music Education in the schools.

It must be remembered that we had to fight for a place in the educational program of our schools. When it became apparent that education concerned chiefly with the training for mental efficiency and manual dexterity was failing to meet the complex demands of our modern social and industrial life and that emphasis must be placed upon the moral and spiritual development of the child our opportunity presented itself. We contended, and rightly, that music has its birth in the "desire of man for spiritual expression," and, that, "musical training is a more potent instrument than any other because rhythm and harmony find their way into the inward places of the soul on which they mightily fasten." We also said that no activity of life is complete without music and that the teaching of music "sets in motion a mighty power to humanize, refine and elevate the whole community."

Having taken this for our platform, we must stand or fall by it. Our supreme job, is therefore the *democratization* of music. It is significant to find in studying the books of proceedings of this conference during the past few

years that an increasing emphasis has been laid upon this thought. Mr. McConathy said at the St. Louis meeting: "Every child should be educated in music according to his natural capacities at public expense, and his study should function in the musical life of the community." Mr. Gehrkins at Cleveland, expressed a similar thought when he said: "The function of school music is to cause the rank and file of our boys and girls to maintain, if possible, to increase, the interest which they felt when they first heard and took part in music; and to give them suitable opportunities for growing constantly more appreciative and more intelligent when listening to good rendition of standard music. It should also fit them to take such part in the rendition of good music as their varied capacities and inclinations may make possible and desirable." It is also significant that the Conference has adopted as its slogan "Music for every child—every child for Music." Music Education, if it is to reach the masses, must work through the public schools and it can afford to lose much of its professional character, if by doing so it can reach a much larger proportion of the American public.

The Music Supervisor must have an adequate musical training if he is to maintain his standing in professional musical circles. He must, however, avoid the danger of becoming narrow-minded and he should cultivate musical tolerance. This attitude toward all forms of music has been well expressed by Daudet—"As for myself, I love any and all music: eccentric, learned and naive: that of Beethoven and of the Spaniards of the Rue Taitbout, Gluck, and Chopin, Massenet and Saint-Saëns, the Bamboula, Gounod's "Faust" and also his "Funeral March of the Marionette," popular songs, itinerant organs, the Tamborine as well as the Bells. Music which dances and music which dreams, both speak to me, both arouse sensations in me. The Wagnerian Melopoeia seizes upon me, envelops and hypnotizes me like the sea, and the zig-zag bowings of the Gypsy violinist has prevented me from seeing the exposition." We must not forget that "there are the outer courts of the Temple of Art, where the meaning and expression is adapted to those who may foregather only there, and there are the inner courts where 'more of truth' is to be found by those who have ears to hear." (Hunt—"Spirit and Music").

The Music Supervisor, if he is to take his proper place in the educational world, must have sufficient educational training. Owing to conditions which have existed in many parts of the country it has been necessary, in order to start music work in the schools, to press into service many who have had little, if any, educational training and, too often, a limited musical training. They have been practically "self-made." Richard J. Walsh in an article on "The Doom of the Self-made Man," says: "The self-made manager in business is nearing the end of his road, he cannot escape the relentless pursuit of the same forces that have eliminated self-made lawyers, doctors, etc." This same statement will apply in Music Education.

Dr. Charles Franklin Thwing, President Emeritus of Western Reserve University has made this statement: "A profession has for its permanent and distinguishing characteristics, these elements:

- (a) Money making is regarded as a condition, not a name,
- (b) The sense of brotherhood among the members,

- (c) Public Service,
- (d) The possession of certain standards of entrance,
- (e) A body of literature concerning the profession.

It is gratifying to realize that these five characteristics are being more and more considered in the profession of Music Education.

The value of an all round educational training for the Music Supervisor has been well stated by John W. Ambercrombie, (State Superintendent of Education in Alabama): "Music Supervisors will find it to their advantage to study the administrative side of school work, particularly in regard to the problems relating to schedule making, time distribution and cost of different types of educational service. A knowledge of this will enable them to defend their own type of service to the educational program and at the same time it will make them more appreciative of the difficulties which must be met by the School Executive in adjusting all the claims, which in nearly every instance must be adjusted on the basis of a compromise, in view of the fact that each type of service usually demands a lion's share of education."

The growing conviction on the part of educators that the greatest values in an educational program of a Democracy are the spiritual values, has been expressed in a recent address before the M. T. N. A. "There is, however, a true star which should guide educators aright. The star is that of the spiritual expansion of each individual human soul, and the course is that moral path of righteousness which leads each individual to serve his fellowmen unselfishly, regardless of class, creed, race or nationality. America has a great opportunity through its public schools to lead the nations of the world and to steer for that peaceful haven of the Brotherhood of Man and the Fatherhood of God. If the public schools of America will keep absolutely true to their sublime mission, they will continue to inspire and to create essential spiritual values which will expand and enrich individual souls and inspire each to give the best of himself in service to his fellowmen and to God." That this attitude is shared, not only by educators, but by layman is indicated in this quotation from an editorial in the Los Angeles Times: "We have a right to expect that our schools, colleges and universities will not only sharpen the minds of our children, but that they will give them moral moulding and spiritual direction. The patrons of our schools should demand that the school should supply some moral and spiritual dynamic, something to live by."

If then we believe that the "survival-value of music lies in its power to assist spiritual development and progress," this would then seem to be our supreme opportunity to justify its presence in the educational system.

## Informal Banquet

PRESIDENT WILLIAM BREACH: Ladies and gentlemen of the Conference, I will first present to you Miss Maybelle Glenn, Director of School Music, Kansas City Schools.

MISS GLENN: I am just going to say we are so glad you are here, we are glad you came early and we hope you will stay until next Saturday and have a good time all the week.

Tomorrow we want you to visit our Schools, and our Parent-Teacher's Associations are so anxious that you visit their schools that some of them are sending cars. We want you to see our pupils in the schools as well as in the hotels.

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## Address of Welcome

MRS. CAROLYN FULLER, *Member Kansas City Board of Education.*

Mr. President, Miss Glenn and Guests of the Convention:

Before I begin a few remarks which I shall make in a formal way I want to say to you that the Board of Education of Kansas City is back of its Music.

There is a merchant in Kansas City who handles meat and his advertisement is "If there were any better meat to buy I should buy it for my customers," and we feel if there is any better music to be had than we have in Kansas City we are going to get it or the force that has charge of music will get it for us, so be assured that Kansas City wants to forge ahead in musical lines and be always on the map.

You have come to our City to represent the child's birthright—music.

"God is its Author and not Man; He laid the keynote of all our Harmony; He planned all perfect combinations and He made us so we could hear and understand," writes Brainard.

We who have contacted the "Art of Arts" know its appeal to our sentiments and emotions and that it leads us to an appreciation, inspiration and aspiration for the things that concern the human spirit. For this very reason there has come the realization that from the beginning of their education the young students of our country should be afforded the opportunity to contact this very refining and greatly uplifting influence. Music should become a part of them and they should know how to sing, play, and appreciate the music of their own country from the primitive Indian melodies, the negro folk-lore, the earliest American compositions down to the most modern of all that has been created. Not stopping here they should know all that is beautiful and worthy in the musical literature of the people. The time is at hand for the fullest recognition of musical advancement in our own country and for a decided change

of attitude in regard to the artists of America. When our country becomes one in lifting its voice in loyalty to its own creative musical forces then, and then only, may we look for a realization of our hopes that there shall be established a National Art and a great National School for the training of gifted young Americans. The most vital mission of school music is the discovery and directing of such talent. In the public schools there should be afforded every opportunity for those desiring to establish a real foundation for their musical education. It should not be necessary for a student to spend his often hard earned money with the private teacher to learn the fundamentals of music. The pendulum of musical appreciation is swinging far out of line but there is no doubt that the adjustment will come and it will take its rightful place among the essentials of music.

Scholarships are waiting for the talented pupil if he be prepared to accept the advantage offered

Music is coming into its own as a great force for character building and an incentive for broader patriotism. Community singing is the outstanding medium for developing these possibilities. I think we are agreed that some progress has been made toward the elimination of the distasteful in popular songs and some of the jazzy has been taken out of the Jazz, but that there still remains a field of weeds. Not all is dark, however, for their is a forward look in the educational possibilities through the radio and reproducing instruments, which are giving us much of the finish that we could not otherwise command. Service to humanity should be our highest aim in musical education and nothing tends more practically towards this end than a musical atmosphere in the schools to be radiated into the community and the nation.

Music, once admitted to the soul is of the spirit and never dies. Its tendency toward unity of thought and feeling and its appeal to the unselfish makes it an indispensable element in training for an appreciation of the great things of life.

Let us all join hands to make of America a singing nation and a truly musical nation.

During the days this Convention is in session your program indicates that every phase of music will be presented and discussed. What shall be said and done here I predict will be to the glory of the great art and be radiated to the far corners of this country by the Conference representatives. Let us keep our ideals high in the true sense as expressed by Mr. Edwin Markham who is to address this Conference.

"In spite of the stare of the wise and the world's derision;

Dare travel the star blazed road, dare follow the vision,

It breaks as a hush on the soul in the wonder of Youth,

And the lyrical dream of the boy is the kingly truth,

The world is a vapor and only the vision is real—

Yea nothing can hold against Hell but the winged Ideal."

It is because we feel you honestly and fearlessly will represent the great cause of Music throughout this glorious country of ours that we welcome you to our City known as the Heart of America and we want you to feel the genuine heart beat while you are with us.

George Eliot wrote—

“Tis God gives skill  
But not without men’s hands.  
He could not make Antonio Atravari’s violins—  
without Antonio.

You are the messengers with the message going forth to preach the gospel of good music. The good will of the Board of Education and those associated with the Board will attend you and may success reward your effective, untiring efforts, is our sincere wish.

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## Response for the Conference

MR. OSBOURNE MCCONATHY, *Evanston, Illinois*

MR. MCCONATHY: Mr. President, Mrs. Fuller and fellow members of the Music Supervisors National Conference, we appreciate your words of welcome. We are glad to come to the heart of the country. We have felt it open to us. We believe that you will be back of Miss Glenn and her associates, because we know Miss Glenn and her associates. We know what they have done elsewhere and now we have come to Kansas City to see what they are doing here, knowing full well that they will bring to Kansas City something that is well worthy of Kansas City’s regard. We have today seen that which convinces us that Miss Glenn’s short stay with you is producing results that we knew would come. We are glad to be here. We are glad to spend the week with you. We know our week will be profitable to us and we hope will be helpful to Kansas City. We congratulate you upon having Miss Glenn and her associates and we congratulate ourselves at the opportunity of being with you.

PRESIDENT BREACH: At this time we are to have a word of greeting from the Southern Conference. Miss Helen Josephine McBride, its President.

MISS McBRIDE: Mr. President and members of the Conference, it is a privilege and a pleasure to bring you greetings from the Southern Conference. If, however, our aid is very meager, it is like Minerva, “it sprung full grown into life.”

We are ready to shoulder the burden. Our next Conference will be at Birmingham. Sympathizers of the South, we need you, those of the North, East and West. It is worth moving to the South just to go to this Conference.

PRESIDENT BREACH: We are fortunate to have with us the President of the Eastern Conference, who will bring us a greeting from that organization, and his name is Richard Webster Grant.

MR. GRANT: Mr. President and fellow supervisors, it is, indeed, a privilege to say to you a brief word as the official representative of the Eastern Music Supervisors Conference. The phraseology of the official representative is rather "hifalutin" and rolls around in one's mouth rather ominously, but it simply means that I have been designated as the individual who has come to the front and to bring you cordial greetings. You know they told me that there are still people in Europe who regard Americans as a primitive race, as blood-thirsty as savage indians. I could not help it, but if they could drop in tonight and see—well, that is better than I was going to say about it—if they could have looked in here, that impression might have been heightened by the appearance of our warlike resident tribe here from Kansas City. You know, I have an impression that there are people who still regard Eastern Supervisors as a race entirely apart and different and awkward, abnormal people, who are neither responsible to God, Man or themselves, for what they say, think or do. I think sometimes that is right. Sometimes it is not, however.

I want to tell you it was my privilege just a little over a week ago to sit at the hotel table of the Eastern Supervisors Conference and I looked about me, just as I am looking about me now, and I saw exactly the same types. I saw real he-men, one hundred per cent red blooded Americans. I saw also, as I see now, some of the handsomest women it has ever been my privilege to gaze upon, if I may be allowed to say so with all due modesty.

At the recent Eastern Conference, which was most successful, our so-called visitations of the Round Table, our Clinics and addresses were all uniformly effective. There was a wealth of practical information. I think our people went home with renewed inspiration and enthusiasm to become better and stronger teachers. We have the same problems, big and little, that you have here and for that reason we follow with keen interest the doings of the National. I believe also I can say that a large majority of our people are members in good standing of the National Conference, for the National ideas, the National outlook and expression. For that reason it might be pertinent for me to add at this time that there are a large number in our organization who would be glad to see some inter-relation brought about between the Sectional and the National that would tend to strengthen both organizations. It may not come this year or next year, but at least there are a large majority who would like to encourage the spirit.

However, I must not talk too long. This reminds me of little Billie Brown. Billie Brown was very much peeved over his new baby sister. He stood looking at her while the nurse was singing a lullaby and he said, "how is she now?" The nurse replied, "she is pretty nearly unconscious," and little Billie Brown replied, "you had better stop singing, or you will kill her." I am not going to bore you any more, but I would like at this time to express the good wish that my good friend Billie Breach would realize his ambition and the project that he has worked so hard over all these months in having this Conference the biggest and the best in the history of the National Organization, and also may I wish to all of you at the end of the week, that you will derive from this meeting all possible good benefits.

After these addresses, Bruce Carey introduced his "Frolic" which was enjoyed to the full by a large number of Conference members and their friends.

## Second Day, Tuesday, March 31

### High School Music Appreciation

MRS. HOMER E. COTTON, *Kenilworth, Ill. Chairman.*

Demonstration: MISS MARGARET DEFOREST, *Northeast High School,  
Kansas City*

MISS DEFOREST: Supervisors, Teachers, and Friends: Mine is not a demonstration. Doctor Spaeth will have a demonstration following our lesson. Ours is just a classroom lesson. We have nothing spectacular for you this morning. We are simply following our outline, and we are going to teach the lesson here this morning as though we were out on Van Brunt Boulevard in our own class room.

This class is a non-solid, meeting five days a week, but having no outside preparation whatever. I don't think we will be able to show you anything this morning except how we have grown in listening. I hope they will be able to show that they have developed a little sense of listening for certain things in the music.

First I would like to have you all read over the questions that are on the blackboard, and I will read them out loud with you so that everyone will know what it is you are singing about.

I will read the sentences on the blackboard.

It is a transcription.

It is program music.

It is in the minor mood.

It has a definite pattern.

It was written by Tschaikowsky.

I want the class to prove or disprove each statement on the board when you have listened to the composition once. When you have listened to the composition once you are going to respond "true" or "false" whichever you think it is, and the statement will be marked "T" "F".

(Composition here played on mechanical piano.)

MISS DEFOREST: May I have a showing of hands please, and you may answer, you may prove or disprove any statement on the board you want to.

Rose, what would you like to prove or disprove?

A PUPIL: Well it has a definite pattern.

MISS DEFOREST: You think that statement is true. Now any other hands please?

A PUPIL: I think it is in the minor mood.

MISS DEFOREST: You think that statement is true?

THE PUPIL: Yes.

MISS DEFOREST: All right, hands again. Gertrude?

A PUPIL: I don't believe it is a transcription.



MISS DeFOREST: All right, now the next.

A PUPIL: I don't believe it was written by Tschaikowsky.

MISS DeFOREST: Now one more question, who wants to prove or disprove it. It is program music. Is it or is it not. Russell, what do you think?

A PUPIL: I think it is not program music.

MISS DeFOREST: You think it is not, that is false. Oh no, now we are going to have an argument.

A PUPIL: I think it was written by Tschaikowsky.

MISS DeFOREST: You think it was written by Tschaikowsky, well we will have to put a "T" after this. Any more arguments. Anna?

A PUPIL: I think it is program music.

MISS DeFOREST: William?

A PUPIL: It is plain, you don't see it. I think it has a definite pattern.

MISS DeFOREST: You still think it so I will have to put it down. Well since you disagree so much I will make you prove your disagreement. This one seems to be the only one we are not disagreeing on, so I will take it before the class first; how many think this is right, that it is not a transcription?

(Hands raised). That is correct. It is not.

Before we go on I would like to have us be very sure about that third statement. The third statement says that is in the minor mood. Now many of you agree with the way it is marked up there, that this is in the minor mood? How many? You aren't sure? Well then we will have to prove this. Can you think of a way you can prove it?

A PUPIL: Play it over.

MISS DeFOREST: Do you think it is necessary to play all of it over?

A PUPIL: Find a chord.

MISS DeFOREST: Which chord do you have to find,;

A PUPIL: Find a tonic chord.

MISS DeFOREST: All right, as soon as you hear a tonic chord raise your hands, and you will have to raise them very alertly.

(Demonstration on piano.)

MISS DeFOREST: Well, that is reasonably good, because I have five pupils here who are in harmony, and the rest are not in harmony. Of course those harmony students should have had their hands ready, they should have known it the first time they heard it.

We are going to do that once more, when you hear that chord singing out, I want you to take the fundamental tones and sing the chord.

(Demonstration on piano.)

MISS DeFOREST: What kind of a chord, major or minor?

THE CLASS: Minor.

MISS DeFOREST: How many are convinced now? If we put the keys down I think you can discover the actual key just from touching it. What key do you think that might be? G?

Gertrude will you please go to the keyboard and spell it?

A PUPIL: C, G, C, D, C.

MISS DeFOREST: Well, what a funny chord. Will some one that can spell a chord come up.

A PUPIL: C, E flat, G, C, G, C.

MISS DeFOREST: Now Gertrude redeem yourself. What key is it?

THE PUPIL: Key of C.

MISS DeFOREST: C what—?

THE PUPIL: C minor.

EDITORS NOTE: The balance of Miss DeForest's demonstration, while highly interesting to those present, was of such character that it could not adequately be produced in printed form.

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CHAIRMAN MRS. COTTON: You are to hear now from Dr. Sigmund Spaeth. Dr. Spaeth is a lecturer, writer, and author of "Common Sense in Music." It is Dr. Spaeth's manual written with an idea of carrying out his ideas of common sense in music that will be the basis of his examination this morning. I take pleasure in introducing to you Dr. Sigmund Spaeth.

MR. SIGMUND SPAETH: Madam Chairman, Ladies and Gentlemen; I have been tremendously interested in every detail of the tests given both by Miss Margaret DeForest and Miss Marguerite Zimmermann across in the Music Room. I found both of them were concentrating on a Sonata form, and proving their class is quite well up on the Sonata form, which to most of us is the final call in teaching the appreciation of music.

Since they have covered that so thoroughly and incidentally Miss DeForest picked a particularly difficult example in the pathetic Sonata of Beethoven because there are a lot of irregularities there, she has closed it up quite well, but nevertheless I am going to forget the Sonata form. I want to ask a few general questions in connection with two pieces of music which I will use for illustration, and I have selected those pieces in the hope that they will be unfamiliar to most of the preceptors even, who are here present, although the style is fairly unmistakable. The two compositions may not be known to a majority of you, so I do not expect the classes to know the pieces; my theory in teaching the appreciation of music is that it is far more important to develop the music sense of the student, what I call the common sense of music, than to develop merely their memory. Of course I know that some very valuable work has been done particularly through our memory tests which are giving our children a background of a lot of music composition in various styles. But I feel today we have come to a place where we can add to the music memory test, and the mere work of repeating what the teacher has taught the class in the past,—we have come to a state where we can actually expect the pupil in the school to discover for himself certain fundamental matters of music form, music structure, or musical moods and meanings, and that is about all I am going to try and do this morning, so my questions will necessarily be of a very general kind, and to me the first and most important question is, "do you like that piece?" That question I always would ask first of all, and if the answer is no the first time, when I has a chance the second, third, fourth, fifth or sixth time I would ask it again, and I would

ask it every time, and if after the fifth, or the sixth time, still the majority don't like it, I would say something was wrong, either with the music or the class. However I don't always expect the class to like the piece of music at the first hearing.

The first and most important thing is to hear the music. So I am going ahead and let you all hear a piece of music, listen to it all through to the close, and be ready to answer from general questions. When I ask them I will ask for a showing of hands in both classes and I will try to give everybody a chance to answer. The first thing is the piece.

(Piece played on mechanical piano.)

DR. SPAETH: Well in the first place did you like it? How many liked the piece? How many did not like it?

All right, how many just feel so-so, not much one way or the other, any of you? Well everybody, outside of the pianist anyway, and the majority like it. The rest of them might get to like it perhaps a little bit later. I am not going to insist that you should like it. How does it strike you as to the style of the music? How many of you think that is old fashioned music? When I say "old fashioned" I mean music of perhaps more than a century ago.

(Hands are raised here.)

DR. SPAETH: One thinks so. Anybody else. I see a few others. How many of you think it is music written in the last fifty years perhaps?

(Hands raised.)

DR. SPAETH: All right, how many think that it is music in what we call the classical style?

Well now this is very interesting. I might explain by the way to the audience that there is a little reason for some difference of opinion there. I should say that the fundamental style of the piece is decidedly classic, and decidedly old, but as it happens to have been arranged by a more modern composer there is some reason for the difference of opinion.

Now assuming for the moment that it is old style music how many of you think it is music that tells a story or described a picture? In other words program music. What do we call the other kind of music.

A PUPIL: Pure.

DR. SPAETH: Does anybody else have any other name for pure music? Well if it is not pure music, what is the opposite of program music.

A PUPIL: Absolute.

DR. SPAETH: Pure music is all right. We use the term "interchangeably." It is absolute music. How many agree with that, that it is absolute music?

(Hands are here raised.)

DR. SPAETH: Very good, it is absolute music or pure music. The answer is perfectly right. Now since it is pure music, absolute music, it does not therefore tell a story, it does not describe a picture, it is therefore music simply bearing tones and time, the bare materials of music. How does it treat

those materials? Do you think that is a many voice piece or a piece with a single voice and general accompaniment to that melody. How many think it is many voiced? Some of you might know another word for that.

A PUPIL: Polyphonic.

DR. SPAETH: Polyphonic, that is good. Now how many think this is polyphonic music, in other words many voiced?

(Hands raised.)

DR. SPAETH: Well, that is good. It is polyphonic music. You will find two or three different elements in there that are working independently.

Now let me play it again to remind you of a few points; by the way, has anybody any idea who has written that music?

A PUPIL: Bach.

DR. SPAETH: The first guess is Bach. How many think Bach could have written that piece of music.

(Hands raised.)

DR. SPAETH: Does anybody have any other composer in mind that they think may have written that music?

A PUPIL: I think Haydn might have written it.

DR. SPAETH: Not a bad guess at all. Just listen again to the opening strain. You see ladies and gentlemen that at least all of these pupils who are listening to music in the schools are getting an idea of the general tendencies, the general styles of music, what it sounds like; that is the important thing. They should use their ears, not make it a technical matter, but decide by the ear. Listen to the first part of the piece and say if you think it is Bach or Haydn.

(Demonstration by piano.)

DR. SPAETH: What do you think now, how many think Bach?

(Hands raised.)

How many think Haydn?

(Hands raised.)

DR. SPAETH: Well it is Bach. The first suggestion was correct. Now about the general mood of it, so far; I will just play again a little of this part. Would you say this is in major or minor?

A PUPIL: Major.

DR. SPAETH: How many think it is major?

(Hands raised.)

DR. SPAETH: Correct. It is in a major mood, and it is in major mood most of the way through, with occasional changes into minor key.

Tell me just how much you think about the time or rhythm of it. Is it in two time, or three time.

(Demonstration on piano.)

DR. SPAETH: How many think it is in triple time, three beat time?

A PUPIL: I think it is three.

DR. SPAETH: How many think it is three beat time?

(Hands raised.)

DR. SPAETH: Very good. It is. It is three beat time.

Just for a moment, let me run through that part again. This time listen particularly to the piece, to the way the harmonizing is done, and see if there is anything noticeable, anything that stands out. Listen this time to the beat, so you are sure in your own minds that it really is three beat time.

Let's beat that. All of you beat it with me. Does anybody notice anything particular about the harmonizing while you were beating time? What? You can't do two things at once? That is my mistake. We will go through that once more. Now listen particularly to the bass.

(Demonstration on piano.)

DR. SPAETH: Any comment on that to make?

A PUPIL: Exactly the same notes.

DR. SPAETH: Exactly the same notes in the bass all of the time. All through that passage in other words. While the bass was playing the same notes what was happening to the other voices?

A PUPIL: They were changing.

DR. SPAETH: They were changing constantly. In other words you have a constant note repeated in the bass with the other parts changing. Does anybody know what we call that?

A PUPIL: Modulation.

DR. SPAETH: Yes, there is modulation in the upper voices. What do we call that, that constant bass.

A PUPIL: Pedal point.

DR. SPAETH: Yes, that is pedal point, or when you get on an organ it is called an organ point. Organ point is perhaps a better word for it. A great deal of Bach's music was written for an organ, so you find often that sustained effect. On the piano you have to keep repeating the same notes, while the other points go on beyond it. Now you have your pedal point in there, let's go on a little bit further. Listen to that piece again.

(Demonstration on piano.)

Now listen to the piece again. See? You have your pedal points once more. Now what has happened to the bass here?

A PUPIL: Dropped out.

DR. SPAETH: Yes. Let's go through that passage again. Raise your hands when the bass drops out.

(Hands raised.)

All right.

Now that is about all that is necessary. I think we have discovered several things about that piece of music. We find it is an old fashioned piece, early classical style, we find it was written by Bach, that was the first guess made. I think it is unmistakably Bach, although the Haydn guess is not bad, because

it is in early classical form. We have found it is in triple time, major key, a piece of absolute music. We are finding out quite a lot about that piece. As a last suggestion can any one think of a title? What would you call that?

A PUPIL: The Well Tempered Clavichord.

DR. SPAETH: Well, The Well Tempered Clavichord is a pretty big title. As a matter of fact it does not belong to that state, but now you are warm, you are on the trail. What are some of the pieces in the selection of The Well Tempered Clavichord. What is that set composed of? What are the individual pieces called? We have two kinds in Bach's "Well Tempered Clavichord."

A PUPIL: Fugue.

DR. SPAETH: We have Fugue. What else have we?

A PUPIL: Prelude.

DR. SPAETH: We have Preludes, that is right. Does this sound more like a Prelude or a Fugue.

A PUPIL: Fugue.

DR. SPAETH: Well, it has some fuguel material. It is not fuguel all the way through, but if you were going to put it down for a permanent title which would you say, prelude or fugue?

A PUPIL: Prelude.

DR. SPAETH: I think you are right. Can you give me another title that means the same sort of thing we mean by a prelude. What is a prelude to a rather large kind of music composition.

A PUPIL: Overture.

DR. SPAETH: Overture. Very good. What is the overture a prelude to?

A PUPIL: An opera.

DR. SPAETH: To an opera. An overture is really a prelude to an opera. It is the overture to the second cantata of Bach, so you see you have all come very close to it. I think that is a very good showing.

Just one more short test. This is something entirely different but I would like for you to listen to this.

I am going to play you something entirely different.

(Demonstration music played on piano.)

DR. SPAETH: Do you like it or don't you? How many like it?

(Hands raised.)

DR. SPAETH: All right, how many do not like it. Any body neutral, not caring much one way or the other? No neutrality. All right, the majority of us like it. What do we think about it, does it sound like a fairly modern piece of music, or an old piece, how many think it is an old piece?

(Hands raised.)

DR. SPAETH: How many think it is fairly modern? How many think it could have been written within at least the last fifty years? What style of music do you think it is? Would you call that classical, romantic, or modern?

How many think it is classical? How many think it is romantic? How many think it is modern? All right, you may have a little difference of opinion. The majority think it is romantic. It is a good thought. It is actually a romantic piece of music that was written however by the composer who has a very good classical background, so there is good reason for that thought, and who in spite of being not very modern, wrote in a modern strain; you might call it post-romantic, if you are particular. Now would it be likely to be program or absolute music. How many think it is program music? How many think it is absolute or pure music?

Well it is absolutely or unanimously in favor of program music. That is correct. Do you think it describes a picture or tells a story? How many think it tells a story? In other words how many think it is a narrative piece of music? How many think it describes a picture? How many of you think it suggests something without being very definite in either its theory of its picture. That is always a possibility you know in program music.

Well the story people have it. It is a narrative piece, so that those of you who voted a story are correct on that. It is a fairly definite story. Now then I want to see if any of you can tell how this story seems to be told. Now there are different ways of telling stories. See if you get any suggestion as to the manner of telling the story from the opening portion.

(Demonstration on piano.—)

DR. SPAETH: Now listen carefully. What does that make you think of so far? Would you say one person is telling the story or perhaps more than one, what do you think?

A PUPIL: More than one.

DR. SPAETH: Can you make out how many people may be in there so far as their voices are concerned?

A PUPIL: Two.

DR. SPAETH: How many think there are two people telling the story? (Hands raised.)

DR. SPAETH: That is very good. There are. This is a story. It is told in dialogue form. There are two people. You have very distinctly one voice at the start and another voice answering it. You have a dialogue there.

Now we are getting to the real fun. We have a piece of romantic music telling a story in dialogue form. We have two people telling it and have any of you an idea who wrote it.

A PUPIL: I think Brahms.

DR. SPAETH: She says Brahms. Brahms is the first guess as to the composer. How many agree that Brahms wrote that piece of music. There is an agreement back there. Any body else agree that Brahms wrote it. Is there any other suggestions?

A PUPIL: It might be Beethoven or Schumann.

DR. SPAETH: Not bad at all. Any other suggestions.

A PUPIL: Schubert.

DR. SPAETH: Schubert? I don't agree with you there. I think it is a little too strongly dramatic and too modern. Schumann is not a bad guess, and Beethoven, you know you can always guess Beethoven, because he can do everything. Any one else? Well, I will have to give credit to this first guess, it is correct. Brahms was the composer.

What do you think of the mood of this? Do you think it is solemn, dramatic, tragic, or cheerful? How many think it is a cheerful piece of music? Nobody thinks it is cheerful. I don't blame you. It certainly is not. Now many think it is quiet heavily tragic. Well, we will say strongly dramatic.

(Hands raised.) All right, it is. It is a dramatic piece. Since it is dramatic should you say the end is tragical or a happy ending?

A PUPIL: I should say tragical.

DR. SPAETH: How many agree with that, a tragical ending?

(Hands raised.)

DR. SPAETH: Very good. It is distinctly a tragic piece. All right, one or two more things. It is a piece written by Brahms, who has a classical background, but writes in the modern style; when you said Schumann over there, that was a good guess because Brahms' music is Schumann brought up a little closer to modern times, and it is also Beethoven on the classic side. Either Beethoven, Schumann or Brahms, any one of them might have been the composer. We have a dramatic dialogue told by two people. Can any body think of the title? What would be the title of a piece like that, one person talks, then another talks, very dramatic, and perhaps ends tragically? Let us remember this about Brahms, he was not generally a writer of program music. I think this is almost the only real program music he wrote. He liked to write absolute music, pure music. In a way this is pure music. He tells a story, nevertheless he has written a wonderful study, a wonderful piece of music form. I have not time to go into that in detail. What is a good title for a piece that tells a story, told by two people in dialogue?

A PUPIL: Symphonic form.

DR. SPAETH: Symphonic form, it is hardly big enough for that, any other suggestion?

A PUPIL: Ballad.

DR. SPAETH: Ballad is suggested. How many agree on that title, or shall we term it ballade. In music we put an extra "e" on the end and it is a ballade, and many of you I see agree with that title. Several do. I think Ballade is a very good title, because it happens to be the title of this piece.

In other words we have a ballade by Brahms or a ballad if you wish. Who has a particular ballade in mind. You know I am getting so much better results than I had faintly expected that I am almost inclined to ask you to work out the exact title, because there are many ballads, and many ballades in the world, but I can tell you this is based on actually an old ballad. Can any one tell me what people are everywhere famous for their ballads? Where do we find a lot of very famous old ballads, some of which have been set to music?

A PUPIL: In the British Isles.



DR. SPAETH: In what particular part of the British Isles?

THE PUPIL: Scotland.

DR. SPAETH: Scotland, very good. Scotch ballads are the best known probably. Do you think this might be a Scotch ballad.

A PUPIL: No.

DR. SPAETH: Do you think that might be due to the fact that Brahms himself was not a Scotchman? What was his nationality?

A PUPIL: Hungarian.

DR. SPAETH: Well, he is German really. He wrote Hungarian dances, but Brahms is a German. He did not invent these melodies, he got those from a gypsy violinist.

You cannot expect a German to write Scotch music, although our own McDowell, an American, wrote good Scotch music. But, the great ballads are the Scotch ballads, and this is a ballad taken from the old Scotch. The fact is it was set for song by another composer, in a very good setting. I think some of you may have heard it. Let me give you a few notes at the start here and see if you think that a name comes into this. For the moment we will do a little cross word puzzle work. There is a two syllable name here, the name of the hero of the ballad. That man's name is mentioned very definitely in the music. Two syllables. See if you can hear it. Guess what it is. (Demonstration on piano.)

Now some one is asking a question. Now here comes the name (demonstration on piano) now the question again. Now listen. That is the first question. What mood is that played in so far, major or minor?

A PUPIL: Minor.

DR. SPAETH: Minor mood. Can any body make a guess of what the name of the hero is.

A PUPIL: I should say "Arthur."

DR. SPAETH: A very good name. What would you say?

A PUPIL: Robert.

DR. SPAETH: All right, both are good Scotch names. Any other suggestions as to the name?

A PUPIL: Edward.

DR. SPAETH: I don't think either Arthur or Robert would sound quite as well as the actual name of this ballad, but both are fair guesses. Before we get back to the name again, here is the answer. Tell me after it is played whether it is major or minor. (demonstration on piano) any suggestion on that. It started in major tone, did it, did it change after it started?

A PUPIL: Yes.

DR. SPAETH: In other words the answer started in a major chord and changed almost immediately again into minor. That is a habit that Brahms has. All right, any other suggestions about the name of the ballad?

A PUPIL: Wallace.

DR. SPAETH: Another good Scotch name. Well, it is not fair really to expect this, when you have not heard the piece of music, to guess that it is a ballad by Brahms on a Scotch subject in a dialogue with someone asking a question and somebody else giving an answer; I expect it is too much to expect you to answer with the actual name of the gentleman who figures in the ballad. His name was Edward. It is the old Edward Ballad. It was set to song. It is very famous. In that dialogue from Edward and his Mother carry in the conversation. It is very dramatic. You will find at the end that Edward has murdered his Father. It is not a nice story, so we won't go further into detail, into the plot of the thing, but in any case you did get the spirit of the music. I am very much pleased.

CHAIRMAN MRS. COTTON: Mrs. Fryberger will not be able to be with us this morning, and Mrs. Obendorfer is ill. Miss Lyravine Votow of the Bush Conservatory, School Music Department, Chicago, Illinois, will read Mrs. Obendorfer's paper however. I want to say just a few words to you.

The teaching of music appreciation in the high schools is such a big subject and is dependent upon so many factors, and may be approached from so many angles, that the purpose of a round table of this character is chiefly to stimulate more careful consideration of this important phase of work, and to encourage all of you to express your thoughts freely, and bring about some lively and helpful discussion. Since you are to hear from people who have spent years specializing along this line, your Chairman hopes to shine by reflected light only, but in introducing these specialists I want to take just a moment to humbly express a few thoughts and problems that constantly present themselves to my mind:

In the first place I know that we are agreed that a course of study in music appreciation should be a carefully prepared, one that should start in the kindergarten and follow straight through high school and college. I know, too, that we are all aware that as yet the teaching of music appreciation is less standardized than any other phase of music work, so that in our first approach to this subject in the high schools, if we are to proceed from the good old "known to the unknown" just what are we to take for granted? To add to the lack of standardization in preparation, there is the possibility and the added difficulty of finding the highly trained musician or the pupil with an inherent and developed taste in the same class with the student who has had almost no real musical experience, and who perhaps is never going to be susceptible to aesthetic influence of any sort.

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## The Influence of the Visual in Music Appreciation

MRS. MARX E. OBERNDORFER, *Chicago, Ill.*

There has been for many years, as we well know, a distinct trend toward the development of the visual in all our educational work.

Sometimes we have been fearful that this influence has not been entirely a power for good. We have been warned by prominent medical men that our children were over-training their eyes, and undertraining their ears.

Some authorities went so far as to claim that the Americans as a race were actually in danger of losing much of their aural power, if the system in our education was not changed.

It has been largely because of this reason that we music supervisors have been able to advance our work in actual listening, and the argument that *ears needed training*, because of *over trained eyes*, has been a strong one in advancing musical appreciation work everywhere.

The all-wise Providence which guides the lives of men, gave us recently the mechanical means of making music listening possible in the school rooms of America.

Then came the motion picture to bring the visual forward on to heights we had little dreamed of attaining. But it was soon found that the motion picture was of little worth without music, which has today become in truth, the actual voice of the silent drama.

Again came the arguments, that music listening was being made subservient to the visual in our motion picture theatres and that once again the visual was crowding out the aural.

And then came Radio, which again brought listening forward. First it made it a popular in-door sport if you will. But today it is training more listeners than we at first realized would be possible.

Now from all this wealth of audible and visual material there is being created, the future musical audiences of America.

How can we best make of these outside influences a power for good in the education of our children? How can we make our own work in the school room register as of equal importance with these outside influences which are circling the daily life of our young people?

It seems to me that our greatest duty toward ourselves, as well as our greatest obligation to our children is to use every influence which comes into their lives from the outside and make of it a direct influence for good.

There have been so many changes for the better in the musical influences of the world in the past few years, that have personally been observed by the present writer, that she feels she cannot refrain from calling your attention to a few of them.

Twenty-five years ago when I first undertook to help the musical listener and to teach the layman what could be heard in music, there were almost no books to aid one. Krehbiel's "How to Listen to Music," which I still feel is the best of all the books written for the layman, opened up a tremendous stream of help, and down that channel have come many more books that have been of a helpful and direct influence.

But when the phonograph and the player-piano first appeared upon the scene, what a strange attitude was shown toward them by the majority of the musical world.

"They will be the undoing of the musical profession," said the teachers and artists. "No one will go to concerts anymore," said the managers.

We can laugh about it today for we have lived through that very short period when artists and managers had to adjust themselves to the new scheme of things. And we have seen the tremendous benefit that these forms of music have brought to everyone. They have aided not injured.

Then came the motion picture theatre, and again came the murmurs. "Our ears will have no chance for development. The legitimate drama will suffer. No books will be read. No one will listen to good music anymore."

We have come to see that the development of the visual from the influence of the motion picture theatre has done more to give to our present generation a feeling for musical moods, than any other influence.

Today comes the muttering against the radio. "It will ruin artists and concerts. We shall lose our audiences. It will cheapen music. It will bring bad music into our homes."

Now within a very short time we have found that radio is bringing more *good* music to homes that had only *bad* before, than it has been bringing *bad* to the *good* homes. We have found that it is building up a new race of listeners that will be the future concert goers of America. We know that it is teaching us the value of our own language as a medium of musical expression. And we are fast realizing that it is bringing music to more people in our land than has been brought them by any other influence.

Now how are *we* to link these great outside channels, with our own school work, and make the eyes and ears of American youth work together in the development of better listeners?

Our first discussion will be a very short one on the value of the motion picture theatre.

A few years ago I addressed a conference of motion picture men in New York City, and had the opportunity of pointing out to them the very important part they were playing in music's advancement and that they owed us a debt which they must repay by giving us only the best.

Of course the real argument in the motion picture world, is that of actual money, and the motion picture managers have found that it has amply repaid them to have good music in their theatres.

In Chicago alone the Balaban & Katz firm pay a tremendous sum which amounts to several hundred thousand dollars a year for the music in their theatres.

You may not realize it but the libraries of the big motion picture theatre houses contain all the greatest works of musical literature, symphonies, operas and songs. These are all tabulated under the titles of various moods for the directors of our motion picture houses well realize the importance of the relation of the senses, and they give much attention to the correlation of musical ideas with the visual pictures on the screen.

Did you ever stop to realize just what music you yourself heard at the last motion picture theatre you attended? It will be far better than a music memory contest, if you will try to recall what you hear at the next picture you see.

Last year when Mr. Oberndorfer and I were broadcasting the numbers of the Memory Contest list of the In and About Chicago Supervisors for the Chicago Daily News, the Chicago Theatre put on a number of the selections every week weaving the compositions which we had broadcasted into their pictures for the week and offering prizes to the people who gave the names of all the compositions and where they had occurred in the picture. Now this is a splendid idea which can be worked out in every motion picture theatre in the country.

There is no list of any music memory contest which does not bring in enough moods to fit out several motion picture reels. In selecting the list for the National Music Memory Contest which the General Federation of Women's Clubs is planning, Mrs. Cotton our chairman of contests, and myself took moods into direct consideration, and that list could well supply several motion pictures with musical material.

Several of our active supervisors have given their children a chance of arranging music to fit motion picture scenarios. Now here is a tremendous opportunity for the correlation of school work. Suppose we choose a novel which is being studied in the English work of our classroom. We can choose one with a historical background also. Arrange with the English teacher for a theme subject on the motion picture scenario of the novel, and have the musical work be the arrangement of music which will fit the scenes. This is a rare chance to make musical research work into something vital and real.

More and more demand for good musical directors is coming from our motion picture theatres, and this is a commercial hint which I venture to predict will be of great benefit to our young musicians of the future.

Would it not be well then to devote some of our musical appreciation period to the actual needs of visual expression, and thus possibly train some future motion picture musicians with a finer sense of values?

It is necessary in order to *understand mood* to *know meaning*, and the true meaning of a composition cannot be guessed at. One must study the life and character of the composer, the times in which he lived, and the intimate history of this particular composition, in order to truly grasp its real meaning.

It also seems to me that it will be necessary for the musical director of the motion pictures of the future to have a better background in music than he has had in the past.

It has always seemed to me strange that a motion picture producer will take his company out into the desert at great expense and discomfort in order to make a picture which shall truthfully portray the life of a certain tribe of Indians, and then allow the musicians of the theatres to play for that picture some Tumpti-Tumpti-Tum-Tum, which is thought to be Indian music but is really written by some so-called "popular musician" (recently from Russia) who has never seen any of America west of Broadway.

But there is coming a great change in the musical scores that are now being written for the motion picture theatre. Men like Mortimer Wilson, Joseph Breil, Charles Wakefield Cadman, and Frederick Converse are being

engaged to write scores for pictures just as they would write scores for operas. And it will not be long before our motion picture scores will be considered of as great importance as those of any other branch of music.

So there will come outlets through this stream for the future American composer if we work to cultivate the seeds of good music which the motion picture houses are sowing today.

I also predict that in the near future many pictures will be made based on musical compositions which belong to our regular musical literature. Think what a splendid reel could be made on Beethoven's Leonore Overture No. 3, or on "The Fair Melusina" by Mendelssohn. Maybe some of you have seen the scenario of "The Swan" or the "Mighty Lak' A Rose," which I made a few years ago.

The Visual is a direct influence even if we do not at first realize it as an adjunct of the radio. Listen in on any great classical concert given from a really worth while station and you will find that the announcer is trying to bring to you a visual picture of the composition itself. For the directors of the radio stations are fast coming to realize that the great need of the radio is for a visual appreciation as well as an aural one.

We are constantly being told that it will not be long before we can actually see the artists before the microphone. But the personality of those artists goes over the air to a remarkable degree. If you know how many letters I receive from all over the country, you would realize that one cannot make a mistake in pronunciation or an inaccurate statement as easily to a microphone as to an audience.

Every radio station realizes the need of having a musical authority connected with the station. But of course, there are many mistakes made. Announcers think *any old story* will do and it is up to us in the invisible audience to inform them that it will not; that we must have the truth.

I have often writhed in anger over the untruthful statements that have come to my ears regarding some of the world's music. I recall with particular rage the director of one large station in Chicago who in his program of Mendelssohn's Music described the composer's hair, his brown, his ears and eyes, and then announced "I'll tell you the rest of how Mendelssohn looked after the string quartet plays for you his Scherzo." Then after a delightful rendition of the "Scherzo" from "A Midsummer's Night's Dream," which of course some of us had recognized, this master of radio information continued: "Now that the quartet has played the "Scherzo" by Mendelssohn, I will tell you about the rest of his face."

Now of course this is the type of information which does nore harm than good. It must be stopped and we must have more direct, truthful, informative, simple statements before our compositions are heard.

But even if we see faults in the motion picture theatre and the radio they are here to stay, and they are both a tremendous interest in the lives of the youth of today. It is up to us in our work in the schoolroom to make them of use to us, so that we will *aid them* to be of more and *more value to us* in future musical appreciation.

You recall that the great success of the Wagner music drama was due to Wagner's principle, that "The audience must be a part of the being." It is the obligation of the music supervisors of today to so present music appreciation, that all our young people of the future will be "a part of the being" of all the music that they hear.

The obligation of the music supervisor has become greater rather than less because of the influence of the visual.

It is as a word of warning that I make this statement: there has never been a time when it is so necessary for music appreciation teachers to deal with truths, with actual facts, with historical background, with harmonic construction, with absolute form as it is today.

I wish I could make you realize how great I feel is the need for more form and balance in music. It is more necessary than ever before, because we are living in a period when conventions and forms have been swept into the discard of our daily lives. When forms and rules of order in dress, habit, and living have been jazzed together quite as much as they have in modern music.

How are we to get back to normalcy? We can ever get back by searching for it through technique and through *over technical* analyses. It must be made on a basis of *what we already know*. The background of mood and fancy is coming to us from the outside. Let us have the true foundation for that mood and fancy worked out for us in the schoolroom.

Now there is a very interesting angle, which shows which way the wind is blowing. For the great commercial music houses are realizing this need and are putting out ways and means of help. Several of the music roll manufacturers are using their medium for musical educational purposes. You will find several courses of harmony and form all worked out so that the young person playing the roll *sees* as well as *hears* the music at the same time.

The advent of the reproducing piano brings to us the opportunity of studying form in its entirety. We have devoted much time to orchestral color but often by so doing we have chopped up the composition into such strange fragments that the form has been lost. Record manufacturers are trying to re-make instrumental records so that form may be retained, but the manufacturer of music rolls can show through the visual the exact pattern of the theme the entire content of the composition, so that the eye can see the actual form and pattern of the theme and follow its development.

In all lines of education the visual and the aural must go hand in hand for the use of two senses makes each stronger.

In our musical appreciation work, we must therefore teach our ears to see and our eyes to hear.

CHAIRMAN MRS. COTTON: May we have your questions or suggestions please. We are still to hear from Mr. Loring, and to hear from the Indians and I don't want to keep you beyond your luncheon hour. Mr. Kwalwasser, Iowa City, Iowa.

MR. KWALWASSER: Trying to synchronize some of the things I have heard on music appreciation, and things I have read, and from the proceedings for the last ten or fifteen years, I am reminded somewhat of the defense

the attorney built up around his case; his client was alleged to have borrowed a pot and failed to return it home, and he based his defense on three counts; the first one was that the pot had a hole in it when it was borrowed; the second was that the pot was operating all right, and was returned intact, and the third defense was that the pot was never borrowed. I think we have that same type of approach on this subject. However if this is in order, I would like to make a comment, and a suggestion that the Research Council take up the subject of music appreciation, and do for music appreciation what they have done in connection with the standard courses in public school music. Permit the Research Council to take up this subject and give us something we can show to the superintendents of the United States as a type of approach in teaching music appreciation, that will obtain not only in materials, that is one difference but will seek in addition something of the more general needs of appreciation, in the presentation of that subject I make that in the form of a motion.

CHAIRMAN MRS. COTTON: You have heard the motion, does it receive a second?

A VOICE: I second the motion.

CHAIRMAN MRS. COTTON: Motion made and seconded. Let's have discussion.

MRS. WINIFRED SMITH DOWNING, (Cicero, Illinois): For several years there have been efforts made along this line, but I am questioning whether that is the proper channel. The Educational Research Council has so much responsibility as it is, and they are working so hard. Two years ago an instrumental committee was appointed by the president, and that committee has certainly made a valuable contribution. I think it would be much better if this section as well as the section tomorrow would go on record as advising that a committee be appointed by the president to act as the instrumental committee has acted, and furnish us with suggestions, with a course of study, and with any other helpful material they can give us along that line.

MR. OWEN, (San Francisco, California): It seems to me this is a matter of procedure. I understand the council, while it might not do this itself, it does seem to me it could come before them, and perhaps the council themselves, or the president might appoint such a committee.

CHAIRMAN MRS. COTTON: Since Mr. Gherkens is a member of the council, will he tell us how he feels about this?

MR. GEHRKENS, (Oberlin, Ohio): Madam Chairman, I think this is a suitable subject for council work. The council is working on a number of other subjects of similar character. I don't see any reason why the council should not take charge of this subject.

MR. GIBSON, (Maryland): Madam Chairman, I have wondered if this is the proper time to take this up. I agree that this is a very important matter. Perhaps it should come before the Educational Council, but it occurs to me it should come up before the council at a certain time, when these things could be discussed.

CHAIRMAN MRS. COTTON: I think the idea was this motion was to be presented to another group.



MRS. DOWNING: It was not my idea that a committee could handle it as well or better than the Research Council, but the Research Council I am sure has all they can possibly handle. I think they would prefer not to have anything further to do at present.

MRS. CLARK, (Camden, N. J.): Madam Chairman, I feel sure that if this goes to the Research Council, it will be a year or two before they even report on it, and in the meantime what can we do?

MISS KENLEY, (Pittsburgh, Pa.): I think this group as most of our separate groups, forget at times the function of the council, which as I understand it is research work, and to make a standard of work and study for the lower grades, what we might call a standard music program. Or has it a function to make a standard course of study in music appreciation? If there is a member of the council present who can bring definitely before us briefly the functions of the council I think it would clear all of our minds.

CHAIRMAN MRS. COTTON: State your motion once more please Mr. Kwalwasser.

MR. KWALWASSER: I move that the Research Council do for music appreciation what they have done in formulating a standard course in music study for the grades.

CHAIRMAN MRS. COTTON: Those in favor of the motion will please rise.

(Members vote by rising.) The motion was passed.

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## Music of the American Indian

MR. HAROLD LORING, *New York City*

Ladies and Gentlemen I have been assigned a matter of twenty minutes and I shall have to talk very fast to cover as much territory as possible in that time. In fact I will try to make it in less time than that, if I can talk fast enough.

I have been presenting to the pupils of the public schools throughout the country a series of lecture recitals, so called, for lack of a better word, on American Indian Music. I have had classes in college, and classes in kindergarten, and everything in between, and I have given programs from between ten and fifteen minutes to an hour or two long.

This morning we can give you scarcely any program at all, but I want to kind of sketch to you what our program is, and ask you to try to visualize it. We shall give you just the merest specimen, just a tiny little sample of the actual work. I have spent some seventeen or eighteen years among the various tribes of Indians on their different reservations in the United States six years of which time I spent my entire time there, and since then I have gone back every summer to some reservation again, in an effort to gather new material.

In our programs before children I start with the early morning, and I tell them how often early in the morning we have been awakened by the tom-tom of the drum, and would raise the flap of the tent and look out to see what was going on, and right over here we would see standing a line of women, each holding her child up to the east, where the sun was about to rise, and over here, a circle of young men, dressed about like this young man here, beating on their drums, singing this early morning song to the sun.

Of course you know to instruct the young people of today we must entertain them, so I try to bring in a large amount of entertaining features in our programs; nevertheless I try to teach them the significance of this early morning scene. I tell them how the Indian of the older day was intensely religious, and how all of these songs were of a religious intent, and that the Indian feels that it is incumbent upon him to express gratitude for the ordinary every day blessings, like sunshine, or they might be taken away from him. And then I go on and show them how this song to the sun is the Indian's way of expressing his gratitude.

Now I show the children how the Indians make this drum, how they take a piece of wood, and bind it around in a circle, and put across it a piece of buffalo hide. And I tell them how the Indian goes to nature continually for anything,—for every thing he needs, every thing he eats, wears and uses. And then I show them how before he starts to use his drum he turns it around to the fire, to heat it, knowing that when it gets warm it is tighter, it stretches across, and makes a different and better tone. Then I let them hear it and explain to them how his means of tightening it gets the same effect as the drummer gets by tightening the strings on his modern kettle drum, in a modern orchestra.

I show them the medicine rattle and I tell them that it is the same rattle that my old friend brought to me with tears in his eyes, and I tell the children right there the Indian is not the stoical person he has always been described, and I tell them how this old man with tears in his eyes brought me this rattle and said, "this is my grandfather's medicine rattle. He carried it when he welcomed Lewis, of the Lewis and Clark Exposition, he had this rattle with him then." Then I let them hear the rattle, and my Indian goes through the incantations, and through the ceremonies of the old time medicine man. I tell them no Indian music can be exactly played on the piano as it sounds, because, it is all in minor mood rather than major.

Then I tell them how these Indian women do not call their babies babies at all. And I tell them of the different Indian languages there are actually in use in the United States today, and then I tell them the Sioux word for papoose. And then I tell them about the papooses, and how they fasten them up in the little frame work, and how their mother fixes them and hangs them up on the branch of a tree, and what a sight it is to see the little children swinging back and forth in the wind, as happy and comfortable as our children are in their cradles. And then I tell them of one particular lullaby, a mother's song I have personally traced back over two hundred years, and how much

older than that it is of course we don't know. I don't go into detail about that, but I say the words for them in English. The title of this lullaby is, "My Heart Is Sad." The words are these:

"My heart is sad for you baby. The wind is singing.  
The rain is falling. Everything is dark, gloomy, depressed.  
The future is so uncertain. We don't know what it  
holds for you and it makes my heart be sad."

And then I explain to them about the way the Indians express rhythm, and how the Indian music expresses rhythm and melody but does not express harmony. With the older children I go into that matter of harmony and I have my Indian boy play for them, and I will now have him play for you that little lullaby song. "My Heart Is Sad."

(Demonstration.)

And then I ask the children to try to count the time to some of those songs and they count for it, it may be five four, or two four, and so on, and I bring to their attention some of the salient points in the construction of the Indian music. Bear in mind I don't idealize the Indian, I don't try to make a hero out of him, or a martyr out of him, nor do I go to the other extremes as do some men and say that the only good Indian is a dead Indian. I do say to them that they must remember that the Indian is more elemental than the white man. I say now you are not hearing a trained voice, remember that the thunder, the lightning, the wind, the rain, and all of the elements of nature have for years entered into the very voice, the very life and the very make-up of the Indians, so you will hear this song just as you would hear it out on the prairies. Then I tell them to try to imagine a scene, dusk has descended; twilight is coming on. A man comes forth and stands at the edge of the camp all painted up. By the way, I tell them there why the Indians use paint, and so forth, and sometimes I bring in something about the paint that the white people use. I want to keep them laughing all the way through, and sometimes they get their handkerchiefs out when I touch upon the pathetic side of it too. And then I tell them, as twilight comes on, this young man stands at the edge of the camp and sings a love song. Over there is a tepee in which a young woman lives. He is very much interested in this young woman. Then I tell them about this unwritten code of ethics among the Indians. He would not think of going over there to that tepee.

That would be a great breach of etiquette for him to go over to the tepee. But he can and he does stand there and sing that love song. Nobody pays any attention to him. Horses grazing nearby come and go. Children run and play and nobody pays any attention to him. He stands up there singing his love song.

Finally it occurs to the girl's father that maybe his patience won't last forever, and so he goes out there and talks with him. They exchange some little camp gossip, and then his heart beats for joy. And the next morning he brings a string of horses and ties them in front of the tepee. That night he looks to see if they are gone. He hopes they will be. If they are gone the girl's father

has accepted them, and that means that the girl's father has accepted the prioes for the girl. Then I tell them about the wedding ceremony. And all of the Indian customs regarding that.

But, if the ponies are still there, I tell them how the poor fellow has to untie them and take them away, that he is rejected. Now I sometimes say to the young girls in the high schools, if you girls can just imagine that you are out there, the stars shining up above, twilight is coming on, and you are in your tepee, and I will have this young man sing the song for you. And then I will have him sing this love song. I will have him sing it for you now.

(Demonstration by Indian assistant.)

I have made no effort whatever to idealize this Indian music. That has been done very successfully by others. My idea has not been to change that at all, but to keep them in all of their primitiveness, their savagery, in other words to bring to our audiences, at our schools, clubs and universities something of the primitive old time Indian love songs. I pronounce it to the children in the Indian language. You may have a little difficulty in handling words of this song; of course he does not sing in English, he sings in the Indian language, and I point out to them, the differences in the English language. For instance they have no word for chair, to him it is called a wood object on which people sit. Then I tell him about the Indian syllables, and I talk Indian with him, and then I tell them about going into a restaurant when the orchestra was playing one of these modern creations, and asked this young man who was with me what he thought of the music. His mouth and eyes were wide open with astonishment, and he said, "I don't believe the Indian of the olden times was ever so savage, or was ever cruel enough to make anybody listen to such terrible music as that."

Then I show them how most of the Indian people do the many little things that people do, and I tell them a lot of foolish stories, but they all lead up to something having to do with the old time Indian life and customs. I tell them how they call coffee black medicine, because when the white man first came out there and he would find an Indian who was cold and half starved he would hand him a cup of coffee and say, "drink that". He would drink and feel better and would say, "what is it?" The white man would say it was the black medicine of the white race, and was very valuable. In return for that cup of coffee he would trade the Indian a buffalo robe. They call a street car the magic wagon that runs on iron rails. They call an automobile "it starts and goes by itself"

Of course this is a very abbreviated performance, but this may serve to give you an idea of what our programs are, and it would be a great pleasure if we could see some of you in your schools throughout the country. I thank you very much for this opportunity. The whole thing is to try to teach the young people that the real American was the American Indian.

## Dominant Influences in Creative Music

MR. GEORGE H. GARTLAN, *Director of Music, New York City.*

EDITOR'S NOTE:—The lecture-recital on the above topic was largely in the nature of a piano recital. The explanations of the various influences were given informally in conversational manner as the music was being played. For that reason Mr. Gartlan felt that it was necessary to prepare this as a record for the Book of Proceedings. The lecture was designed to show not only the creative tendencies in musical composition, but the progressive steps as clearly illustrated in the following composers; Palestrina, John Sebastian Bach, Handel, Haydn, Mozart, Beethoven, Schumann, Brahms, Wagner, Strauss and Debussy. This group was considered as representing the decidedly original contributions to the field of composition.

The main object in the presentation of this paper is to suggest, if it be possible to suggest, a line of constructive research in music that might be classed as comparable to the five foot book shelf in literature. The field of musical composition is so tremendous that it is difficult to select composers who have made the outstanding contributions to musical composition. Yet in order to teach the great subject of music it is necessary for one to know something more about music than a mere recital of words. There is no subject more exhaustive or interesting than a research on creative music, and it is the object of this paper merely to touch upon the outstanding high spots. The subject is so great that I approach it in a spirit of reverential humility.

For centuries music composition, and in fact all musical development, was nurtured within the church. Modern music composition, as we understand it, in reality commences with Giovanni Pierluigi, known to the world as Palestrina. He brought to music one of its greatest attributes—spirituality. He was also responsible for the wave of emotionalism which reached its highest point in Beethoven. Palestrina's skill in developing counterpoint left an inheritance to the musical world upon which it has lived ever since. His added skill in writing for the human voice in secular music as well as devotional music prepared the way for the more modern oratorio, and even in a sense, the opera.

In order to fully grasp the power of Palestrina it is necessary for the student to study carefully the inimitable style; the tremendous harmonic sense; the weaving of contrapuntal melody; and the easy grace with which his beautiful themes were developed.

(At this point Mr. Gartlan played parts of *Adoremus Te* and the Christmas Hymn, *Hodie Christus Natus Est*. Musical references were also given on the Mass in honor of Pope Marcellus, which is perhaps the most colossal work accomplished in this direction by Palestrina. Mr. Gartlan further pointed out that the Mass in honor of the Blessed Virgin is in reality a more beautiful composition in the sense of pure music than the Mass in honor of Pope Marcellus.)

Palestrina further added to musical inheritance for the Roman Catholic church by arranging the Proper of the Mass, that is, all the Gregorian music which must be sung on different Sundays of the year, feast days, church celebrations, etc., in a strictly liturgical manner.

John Sebastian Bach coming along in the order of succession learned from Palestrina the art of counterpoint. His marvelous contributions to music will remain forever as the foundation upon which theoretical music has developed. It is interesting to note the perfect control of the academic side of music as

represented by Bach. It is intellectual rather than emotional; religious rather than spiritual. It is to him we owe the modern oratorio and the tremendous contrapuntal mastery as exhibited in modern orchestration. His interesting contribution to choral music is perhaps best illustrated by the chorales from the St. Matthew Passion. A careful study of these chorales will show that one particular melody is used five different times in five different cases, but each time in a slightly altered way. His marvelous intuition regarding the use of a cadence made possible a simplicity which is not found in a great many other composers.

(This chorale was played, and Mr. Gartlan showed the various possibilities of getting musical effects by stressing certain melody notes to bring out intelligently the meaning of the text. Then Mr. Gartlan played parts of the First Fugue in the Well Tempered Clavichord to show exactly what was meant by the particular idiom of speech employed by Bach in his contrapuntal music. Reference was made to the great Chromatic Fantasie and Fugue as showing clearly the tremendous height of emotionalism to which it was possible for Bach to rise.)

It can be easily observed in the study of Bach that after all the greatest key note is simplicity. All the great things of life are really simple things, but Bach's simplicity was a constant striving toward a Godhead. As Browning has said, "A man's reach must be greater than his grasp." It was this constant reaching out on the part of Bach that eventually developed him to be one of the world's greatest contributors. However, it must be remembered that Bach is neither easy to study nor to play, and one of the things that usually discourages the average musician in the study of Bach is his inability to play the music. There is a wonderful genius behind all of this which serves as an inspirational motive for continued study.

(Mr. Gartlan played fragments of other Fugues showing the three voice, four voice, and five voice styles. He also made musical analysis of the particular type of cadence which Bach was very apt to employ at the conclusion of a Fugue.)

To Palestrina and Bach may be traced clearly the influences which inspired Handel in the writing of his great oratorios. To Handel, Felix Mendelssohn acknowledged a debt. To Mendelssohn's influence Sir Edward Elgar and Horatio Parker bow as before the throne of the master.

The next constructive genius was Joseph Haydn. He was original optimistic, and prolific. His hundred or more symphonies, many of which have taken their place in the musical hall of fame; his charming oratorios; and his delightful chamber music have served as models for all time. The interesting thing about Haydn's contribution to music is the fact that while it strives upward and in many cases reaches thrilling heights, it lacks the depth and solidity of his forerunner, Bach. There are times when his music is almost trivial, but he became a master of the sonata form, and his delightful contrapuntal writing which he usually adopted in the presentation of the first and last movements of his symphonies, plus the charming old dance forms used in the second and third movements, are today interesting examples of the symphonic form of the early days. He prepared the way for Beethoven.

(Mr. Gartlan then played parts of the London Symphony in D Major, and the so-called Military Symphony in G major. The elements which make for greatness such as the charm of the melodic line, the use of theoretical forms such as canon and fugue, and the treatment of the sonata form were pointed out by Mr. Gartlan as the reasons for the particular greatness of Haydn.)

The tragedy of lack of public appreciation toward the composer was illustrated by Mr. Gartlan when he told the story of Mozart's life, bringing out particularly the fact that this great musician died of malnutrition, practically neglected by his ungrateful family, and just at the time when the public was beginning to recognize that they had a genius in their midst. Mozart learned a great deal from Haydn, particularly in the writing of his symphonies. He expressed his own individuality in the glorious score of the Magic Flute. However, his great contribution to music was the fact that in writing the last movement of the Jupiter Symphony the young Mozart showed the way to the great Beethoven by writing what is probably one of the most outstanding contributions to the pure sonata form.

(Mr. Gartlan then played part of the last movement of the Jupiter Symphony showing the particular model upon which Beethoven composed his entire sonata scheme and the form which he used practically throughout the creation of his nine symphonies. In showing the analogous styles of Haydn and Mozart Mr. Gartlan explained that Haydn's music had a tremendously clever and humorous vien to it which can be made more interesting either by creating words to fit Haydn's music, or by telling stories in relation to his peculiar style, particularly his reason for writing introductions to his symphonies.)

Haydn had a strange habit of repeating himself, that is he would add a lot of unnecessary filigree to the cadence of a movement. In modern music this has been practically eliminated, but it remains as a very interesting idiom of speech which Haydn followed continuously. Mozart studied with Haydn and learned most of his theory from him. We notice that a great deal of Mozart's symphonic style is really Haydn, and as I pointed out before, his real genius shows in his operatic accomplishment.

The next in order of succession was the great and only Beethoven. Apart from a few innovations that modern orchestration has made possible, and perhaps a tremendous weaving of the "leit-motif" by Wagner, music reached its great height under Beethoven. He was the first composer who realized that it was possible to write the philosophy of life in music. He believed this and proved it when he wrote the great Fifth Symphony. However, we must study a few of his earlier works in order to understand the influences under which his creative talent found development. He studied with Haydn, and learned much from Mozart. He launched himself upon the field of creative music before he really had found his own idiom of expression. It was from Mozart and Haydn that he learned the development of the sonata form, and naturally when he started to write he was bound to be influenced by what they had done. This is clearly illustrated in his First Symphony. It has an introduction absolutely in the Haydn style. The development of the rest of the symphony might be either Mozart or Haydn. But we do however find in the third movement of Beethoven's First Symphony he suddenly finds himself and we get for the first time a glimpse of the real Beethoven.

(At this point Mr. Gartlan played the introduction to the First Symphony, part of the first movement and then the beginning of the third movement, showing that Beethoven had decided to give up the peculiar style of repeating his cadence—a trait so common to Haydn. Mr. Gartlan then told the story of the Eroica Symphony and played parts of the first and second movements.)

And now the Fifth Symphony. Here we have a tremendous drama of life. The first movement is a call to ambition; a determination; a set determination to accomplish a thing which was in itself a tremendous force. Beethoven believed in democracy. He believed in democracy in thought as well as in living, and he felt that he had the same power to succeed as dramatists, philosophers, and artists. Then comes the beautiful love song of the second movement; the song which is inspired by all the possible emotions of love, and it is so beautifully accomplished through the variations on this theme that it sings practically a song of triumph, realizing that he sees the accomplishment of his ambition. The third movement is peculiarly mysterious. It has all the elements of doubt. It creates a feeling similar to that which must impress everybody when awakened in the middle of the night—when everything is dark and the world seems out of reach. Out of this particular gloom of mystery and uncertainty the music suddenly breaks forth in a majestic march of triumph—the goal had been reached.

(As the time of the lecture-recital was limited Mr. Gartlan then traced quickly the program music of the Sixth Symphony, the apotheosis of the dance form in the Seventh, and the glorious triumph of universal brotherhood in the Ninth.)

The academic and theoretical school had reached its height under Beethoven. However, after Beethoven there arose a school of inferior imitators who were so boring as to almost destroy the artistic situation which Beethoven had created. The young school of romanticists was being heard from—Schubert, Chopin, Mendelssohn, Schumann, and others. The academicians decried their efforts because of the lack of musical form and unanimity. Their music was delightful, but they had to fight a hard battle to be recognized by the theoreticians. This little band of romanticists needed a David to slay the Goliath of criticism, and so they selected young Robert Schumann who was not only a skilful composer of music, but a brilliant writer as well. He fought the same battle for the romantic school that Richard Wagner had to fight a little later on for his own existence with full strength to beat down the limitations of orthodoxy. Schumann immortalized this group of romanticists when he composed the famous Carnival. In this wonderful composition we find the Declaration of Independence, so to speak, of the romantic school. The introduction is really a challenge to formalism that "it had better be gone." In the succeeding numbers we find his admiration and sincerity for Chopin, Schubert, Mendelssohn, and a host of other young men, expressed in clever imitation of their work. It is all delightful fantasie, but at the same time it is solid. The last movement is the famous March of the "Davidsbundler."

(Mr. Gartlan then played selections from the Carnival.)

Next comes Brahms. Brahms really did not create anything new. He did succeed, however, in pouring new metal into old moulds. The tremendous hold which the romantic school had taken upon music composition had for



many years led musical thought away from the academic side. Although Brahms had in him all the delightful romanticism of the age, he felt ordained to lead musical composition back to the high plane of intellectual emotion represented by Beethoven, and in his First Symphony he modeled himself in every detail after Beethoven. The second movement might easily have been written by Beethoven, and in the last movement Brahms idealizes Beethoven's Ninth Symphony. In fact we can almost find traces of imitation. It must be remembered that musical composition and orchestration had developed considerably from Beethoven's death until the time that Brahms set forth to write his symphonies. Brahms' whole attitude toward musical composition was one of great admiration for the master, Beethoven. He is an admiring pupil at the feet of a great master. In the Third Symphony Brahms, so to speak, steps out of his character. He had developed the intellectual side of his talents to the subjection of emotionalism as represented in the romantic school. However, in the last movement of his Third Symphony he sort of swings back again with the tide and makes a most charming contribution. This last movement of the Third Symphony is to music what Robert Browning's "Grammarians' Funeral" is to literature. Brahms himself has said of this last movement that he had in mind an early fall day in September when the leaves are falling gently to the ground and there is a haze of scarlet and gold in the fading twilight. He hears the tramp of men's feet going across the fields carrying upon their shoulders the greatest genius of them all to the final resting place of peace.

(Mr. Gartlan played part of the First and Third Symphonies, and then pointed out what particular musical structure made these compositions outstanding, and why they are a heritage to the world. He then illustrated what Brahms had done for the folk song of Germany, the creating of charming accompaniments, reviving a national love for music and singing.)

The next great contribution is that given by Richard Wagner. Here we have an orchestral genius with tremendous power of imagination. Although his contribution was almost entirely to opera, still it was of such unusual character that the orchestra became in itself the creator of a symphonic poem. Wagner's originality was largely in discarding the orthodox theory of music. He went upon the principle that anything that sounded right was correct regardless of any rules to the contrary. He further made use of what is called the "leit-motif"—the use of a distinct melody to represent a character, a characterization, or an impression, and it was upon these themes used in contrapuntal style as a *cantus firmus* that he developed his creative scheme.

While Richard Wagner used a great many spiritual themes he wrote music that was sensuously dramatic. He believed that the voice was incidental to the orchestra in operatic treatment, and proved it. His glorious mastery of the orchestra and his skill in composition is best represented by the Liebestod from Tristan and Isolde, and Wotan's Farewell from *Götterdämmerung*.

(Mr. Gartlan then played the Liebestod from Tristan and Isolde, working up to a tremendous climax of emotionalism in music.)

Next comes Tchaikowsky. Here we have a decidedly original touch in symphonic writing. He had a tremendous love for the Russian characteristics in music, and in his use of the Russian folk song he was essentially a nationalist.

Many of his beautiful piano compositions, and much of his symphonic music, were suggested by Russian melodies. He did not write in the strictly symphonic form. In speaking of his *Symphony Pathétique* he stated to a friend, "I have just completed my Sixth Symphony." The musician said, "Tell me about it." Tschaikowsky answered, "It is different from the others. It has a program." The musician remarked, "How very interesting. Tell me about the program." Tschaikowsky replied, "No one will ever know what the story is."

Shortly after the completion of this Sixth Symphony Tschaikowsky died, and the music in it is evidently his method of impressing his own sorrow and disappointment at his life. The first movement is strangely interrupted by the introduction of the melody of a love song. This theme is not finished. The reason is obvious to those who know the story of Tschaikowsky's life. The second movement is one of the most interesting ever contributed by this original composer, and the last is the sob of a broken and crushed heart.

(Mr. Gartlan then played the beautiful theme of the second movement of the Fifth Symphony; parts of the first, second, and last movements of the Sixth Symphony.)

Germany is again represented in a forceful manner by Richard Strauss. Strauss is perhaps the greatest living master of the orchestra, but here we have a strange complex. There is imagination without beauty, and a tremendous theoretical skill coupled with a colossal conceit in treatment. The brutality of his operatic music is illustrated in *Salome* and *Electra*. Strauss' greatest contrabution was the development of the tone poem. He is a master at programmatic music.

(Time did not permit of any musical illustrations of Richard Strauss.)

The next great contribution to creative music was given by Debussy. He represents the highest form of aesthetic imagination. His musical creation is as delicate as a flower. His whole being seems to throb with the spirit of poetry. He brought to music a style which was absolutely original, and built it up around a strange harmonic treatment of the whole tone scale which brought his originality so to speak back hundreds of years, and at the same time moved it forward perhaps several generations in advance of his own. In his glorious opera *Pelleas and Melisande* we find the music absolutely in the spirit of the text. No attempt to reach dramatic heights is made, except as we can sense emotionalism through the mind rather than through a physical re-action. There is a shrinking modesty about everything he has done.

(At this point Mr. Gartlan played the love duet from the second act of *Pelleas and Melisande*, reciting words first and playing the accompanying music to show how it was possible to develop musical thought in relation to the moving drama.)

In conclusion it is reasonable to understand what Beethoven meant when he wrote his Ninth Symphony. He knew that after all, music was the great universal speech because it dealt with the heart as well as the mind. He knew also that God had given to the peasant as well as the king the power to be moved toward a higher spiritualism, and that music was the preordained agent

through which man could know God better. That is why he wrote the great Ode to Joy in the Ninth Symphony, and whenever I am discouraged I take solace in the fact that it is through music of this great kind that all people shall learn to understand each other.

(Mr. Gartlan then played the Ode to Joy from the Ninth Symphony.)

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## The Radio and Music

WILLIAM ARMS FISHER, *Boston, Mass.*

We live in a period of rapid and surprising changes. From our age-long bondage to time and space we are fast being released, and no thinking man dares set the bounds for tomorrow's discoveries.

It was on May 24, 1844, that Samuel F. B. Morse sent from Washington to Baltimore his epoch-making telegraphic message—"What hath God wrought?"

It was in Boston on March 10, 1876, that Alexander Graham Bell first heard speech distinctly through the telephone receiver he had invented, and in May, 1877, the first crude telephone exchange was established in Boston with six telephones, a number that by August of that year had grown to seven hundred and seventy-eight.

It was in 1896 that Marconi, then a young man of twenty-two, building on the discoveries of Faraday, Maxwell, Hertz, Crookes, Branley, Lodge, and others received his first patent for transmitting signals by electro-magnetic waves without-wires, and in the same year he went to England to demonstrate to Government officials and others the new marvel. On Salisbury Plain he transmitted signals two miles. By the end of the next year he was sending marine signals eighteen miles and land messages twenty-four, and on March 27, 1899, wireless telegraphic communication was for the first time effected between England and France, a distance of thirty miles, and the world was thrilled.

The first Transatlantic signals were sent from Cornwall, England, to Marconi at his station at St. John's, New Foundland, on December 12th 1901, and again the world was thrilled, for it was then proven that transoceanic wireless telegraphy was quite feasible and not inhibited by distance or by the earth's curvature, even over an arc of 3000 miles in length. In 1904 regular communication with Atlantic liners in mid-ocean was established and from this date the development of wireless telegraphy was rapid. The transmission of speech and song over long distances without wires is of a later date.

In 1906 Professor Fessenden of Pittsburgh demonstrated the sending of speech by radio between his experimental stations at Brant Rock and Plymouth, Massachusetts, a distance of twelve miles, and in 1907 he was able to communicate orally with New York, two hundred miles away, and with Washington

about five hundred miles away. He also demonstrated that speech carried over telephone wires could automatically be relayed to the radio and sent broadcast, and that speech arriving by radio could be transferred to telephone wires for further transmission.

Another great step was taken in 1906 when the inventions of Dr. Lee DeForest made possible the amplification of otherwise feeble voice currents, for one of his audion tubes can magnify the ticking of a watch until it sounds like a trip-hammer, or can amplify the foot-falls of a walking fly to a loudness that pains the listener's ear.

To Dr. DeForest is also to be credited the first actual transmission of phonographic music. This was the result of experimental tests made in his laboratory in New York City in 1907. This success led him to attempt the experiment of broadcasting from the stage of the Metropolitan Opera House in New York. A milestone in the history of radio and music was reached on the evening of February 10, 1909, when the golden voice of Caruso singing the *Siciliana* in *Cavalleria Rusticana* was picked up by DeForest's associates waiting eagerly in the laboratory in Jersey City. Next day the operators on several ships lying in New York harbor reported that they also had heard Caruso. Aside from these few no others heard this historic event.

The first transoceanic transmission of the human voice was in 1915 when the engineers of the American Telephone and Telegraph Company succeeded in talking by radio from the great naval station at Arlington, Virginia, to the Eiffel tower in Paris, a distance of 3700 miles, and in the opposite direction to Honolulu, distance nearly 5000 miles, a feat up to that time incredible.

The smallest of this speck of atomic dust on which we live was demonstrated on September 22d, 1918, when radio telegraphic messages sent out from Carnarvon in Wales were picked up in Sydney, New South Wales, 12,000 miles away. By a series of tests then instituted it was found that the time of transmission was one-tenth of a second. What room is there for international differences on a tenth-of-a-second world?

Broadcasting, as we now use that term, began experimentally in 1916 at the station at Medford Hillside, Massachusetts, erected by the American Radio and Research Corporation. At irregular intervals music from phonographic records was sent out to which the spoken and singing voice were added later. These pioneer programs were gradually increased in frequency and on May 20, 1921, daily programs were inaugurated by this station. Meanwhile the Detroit News had established a radio station and, on the evening of August 31st, 1920, began the daily broadcasting of news and phonograph music. It was thus the first newspaper in the world to employ this new engine of publicity and service.

This date, August 31st, precedes by two months and a few days the formal opening of a more powerful station by the Westinghouse Electric and Manufacturing Company of East Pittsburgh. One of the company's engineers had been experimenting at home with radio transmission for more than a year previous with phonograph records and a banjo solosit, broadcasting concerts on Saturday night as part of his research work.

Following these pioneer broadcasting stations were rapidly established not only by the manufacturers of radio apparatus, but by department stores, newspapers, hotels, and theatres as a new and impressive form of direct publicity. The first official broadcasting licenses were issued in September, 1921, three in number, a fourth was added in October, a fifth in November, and twenty-three in December of that year. The rush was now on, for at the close of 1922 instead of 28 stations there were 576 licensed stations of all types. By May, 1923, the maximum of 591 was reached, and on December 15th, 1924 there were 538 licensed broadcasting stations. New licenses are added each month, while other stations, mostly small ones, drop out.

According to Secretary Hoover there are probably five million receiving sets in use in this country and over 200,000 men are busy making the essential parts for more. Radio shops have sprung up everywhere and the sales of apparatus have increased from a million dollars a year to a million dollars a day. Naturally the makers of phonographs and musical instruments bewail the craze that has temporarily hurt their business.

The fascination of this space annihilator lies in the ability to catch from the ether and make captive voices from far away, together with the ability to shift at pleasure from one source or station to another. Add to this the great variety of entertainment and instruction available, and to this freedom of selectivity add the further fact that this mass of entertainment and enlightenment ranging from the latest fox trot or pugilistic encounter to a solemn Cathedral service, provided at a cost to station owners of ten million dollars a year, is free to all—and the spell of radio is explained.

A notable date in 1922 was September 15th when, so far as known, the first organ recital ever broadcast was sent out from the John Wanamaker store in Philadelphia. The great organ was clearly heard in Boston, and in later recitals has been heard in Alaska and British Guiana, as well as in England.

The developments of 1924 are interconnections of stations making possible a simultaneous nation-wide broadcasting of important events. Already vast audiences of twenty-five million people have listened to broadcast messages, and the recent political landslide is attributed in part to the fact that half the country heard with its own ears the wearisome, jangling disharmony of an almost disrupted nominating convention. It is only a question of time when the whole country will be converted into a single huge auditorium, and it is altogether possible that some day a single voice may be heard at the same moment over the entire globe.

It was on New Year's Eve, December 31, 1923, that a radio concert was broadcast from KDKA in Pittsburgh and received in England and rebroadcast through the British stations; and on February 23d a concert broadcast by the same station and relayed from London was heard clearly in Calcutta, India. That the unforced singing of a single voice in Pittsburgh could carry its message to far away India is indeed startling.

The worth of this new and heightened form of speech depends altogether on the use made of it. It is the character of what is transmitted that alone

really counts, and as the novelty of listening to distant speech and music wears off the public will listen, not for the sake of listening, but for what it hears.

In this country what the public hears is dependent for its quality solely upon the discretion of the individual program managers, programs therefore rise no higher than the intelligence of the program director and hundreds of them are still unconvinced that the public cares for anything but the cheapest musical bunk. Since free public radio-telephony had its inception solely as a means of advertising and creating "goodwill," the constant aim of the program makers has been to please the public—to give the public what it wants and plenty of it. Although advertising was the motive for the enterprise, those in charge quickly found that direct advertising automatically develops its own resistance, for the radio fan listens only to what sounds good to him, otherwise he tunes out. Since public broadcasting is practically only four years old, in fact the majority of the important stations are but two years old, the whole process has been going through a rapid experimental stage in which the public has been tried out (sometimes very much tried) and the program makers themselves have been getting experience.

From the very start music has been a leading feature, and quickly the Broadway publishers of popular music seized this new channel of "song-plugging" to exploit their would-be "hits." What happened? The constant repetition of this stuff soon brought its own reaction in a mental nausea the former admirers and purchasers of "popular music" had not suspected they were capable of. To list a few titles of recent so-called "hits" will perhaps make this clear:—*Red Hot Mamma; Don't blame it all on me; Since Mother bobbed her hair; She fell down on her cadenza; Hard-boiled Rose; I want to be left all alone; Why did I kiss that girl?; I can't get the one I want; Hard hearted Hannah; I need some petting; Where I'll end nobody knows; Mr. Radio man; No one knows what its all about; Doodle-doo-doo!*; not to mention the *St. Louis Blues*, or the *New Orleans Wiggle*, and other characteristic American products. The oftener normal every-day folk heard these manufactured attempts at popularity the less they liked them. The sales of "popular" music notably declined, some of its publishers became bankrupt, others dropped a losing game, and the cry went up that the broadcasting of copyrighted music was ruining music publishers. On the contrary other publishers maintained and still maintain that the broadcasting of their copyrighted music has very perceptibly increased its sales and therefore automatically increased the royalties paid to its composers. These publishers, however, are not "denizens of Tin Pan Alley" and issue a better and more wholesome type of song.

The effort of the popular publishers together with some of the high class group to collect payment for performance from the broadcasters and the resistance on the part of combined broadcasters has resulted in controversy and litigation.

It is contended that free broadcasting is not public performance *for profit* in the meaning of the copyright law. To which comes the rejoinder that the great broadcasting stations erected and maintained at heavy expense are not set up as philanthropic institutions merely to radiate free entertainment to

curious ears, but the millions involved are invested for profit and nothing else. Curiously, the musical selection the broadcasting of which is now the subject of litigation is entitled *Somebody's Wrong*.

But the radio cannot survive without music. The program manager of one of the most important stations in America wrote me a few weeks ago: "Music is the foundation on which broadcasting rests. We would close our station today if we had no music, and so would anybody else who runs a station."

In order to ascertain how much music and what kind of music the radio public is seeking and getting I sent a questionnaire of nineteen items to the principal broadcasters in the United States and received fifty replies, some of them elaborated and of great interest. This has been supplemented by personal interviews and an extended correspondence.

To my first question "How does music compare in popularity with other broadcasting features?" forty-nine of the fifty squarely ranked music *first*. The fiftieth man put it second, and when I sent across the continent to learn what he ranked first he replied that his "Hoot Owls" were his greatest attraction and fifty per cent of their feature was music, adding that "in his section as elsewhere music was the staple line for radio." In ranking music first there is therefore practical unanimity, for in the words of an important station, "No other broadcasting feature can be compared with music."

The great majority stated that their listeners were asking for *more* music, for *better* music and for a *finer type of performance*. The replies on the type of performance were brought out by the query as to whether the listening public were satisfied with the average volunteer artist or not. It is common knowledge that program managers depend chiefly on singers and instrumentalists who in their eagerness for publicity are quite ready to give their services without pay. The manager of a large station said that his card catalog of local "concert artists" was astonishing in bulk; the amount of available free talent was a constant surprise, and the task of choosing from it difficult and not always successful. He further stated that even with an abundance of free talent the expense of running the station was very great, and few stations in the country could, under existing conditions, afford to pay for high-class artists. This condition has resulted in the current nightly flood of immature or mediocre performances both vocal and instrumental. There are, of course, frequent happy exceptions, but in honesty it must be admitted that the average performance is not of a type to interest really musical people; moreover, the best concert artists are, by their contracts with managers, forbidden to sing before the microphone either in the studio or concert hall. Certainly the radio will never reach the more discriminating listeners until the standard of performance and the character of the music performed is raised. In the words of one thoughtful broadcaster, the listeners, whether fond of the better-class music or the "popular" type, are calling for better music of each type—"music performed in a more professional and efficient way." Another man writes, "The amateur day has gone," and further states: "The ordinary run of exponents of the classics, especially vocalists, available to stations of our type, are usually rotten and discredit the cause of better music. Our most significant and valuable response invariably follows the popular presentation of so-called 'classic' music."

That music by a group of performers is much preferred to solo music is also clearly indicated. Small groups are handled in a studio with much more success than large groups, which do not transmit as well under present conditions. Akin to this is the fact that instrumental numbers are decidedly preferred to vocal numbers. This is due in part to the usual technical superiority of instrumental performers to the average vocalist, who when singing into a microphone finds that her pretty face, attractive gown, or winning manner counts for nothing. The effect she makes upon her invisible audience depends solely upon the music she sings, the quality of her voice, her phrasing, and that rare thing in American singers, clear-cut articulation. As several said, "There are few singers you really want to hear" and "there are far too many sopranos."

Granted that instrumental music, as broadcasting is now conducted, is more popular than vocal music, follows the question: "Which is more popular—music for dancing or music just for listening (non-dance music)?" The replies were about equally balanced, but clarified by such statements as: "Dance music is more popular, but not because it is used for dancing, but for listening purposes." Why? "Because it has life to it," and further, because "as a rule it is better played," for good concert ensembles are fewer in number than good dance orchestras. The question—"From your experience is jazz music on the increase, or has it begun to wane?" brought a varied response. Ten of the fifty replied that they "could not say," a few dodged the question, but of positive answers there were twice as many who reported it as waning as there were of those who saw an increase. One big station reports "jazzy jazz is on the wane, but well-played syncopation is in demand." Another writes: "The chief reason jazz music is on top is because there are lots of good jazz bands and mighty few good classic outfits." An important station reports that "jazz music is being used less and less by dance orchestras and so-called 'classical' numbers are beginning to take the place of the latest popular hits, even with cabaret orchestras." Quite a number agree that the call now is for "refined jazz," "*Jazz a la Whiteman*," and that the more vulgar type of jazz has had its day.

One station director writes: "I believe that jazz has been a great factor in leading people up to the place where they are willing to listen to music at all," and the predominance of jazz is explained by another director as due to the host of hotel and dance hall orchestras clamoring so to be heard that many programs managers take the line of least resistance.

As the reports of program directors are based upon the "applause cards" and letters they constantly receive, it must be borne in mind that these responses come most frequently from new radio fans in their first enthusiasm. The situation is clarified in a letter from an experienced radio expert to a younger station manager wrestling with the program problem. The ex-director of one of our chief cities writes: "During all the time that I was director of station XYZ the officials were a great deal concerned over the fact that the bulk of the mail demanded more and more jazz. I was able to convince them of my own slant on the matter, namely, that the ready letter writers are not the more desirable class of people but are the jazz-hounds and the kind that write letters to Beatrice Fairfax and Dorothy Dix. The most desirable audience do not write letters to strangers. They enjoy everything just as much and they are quite as numerous, but they don't write letters off-hand to people they don't know."



"I tried this out one night when I put on a very fine string quartet in a classical program. At the end of the concert I went to the microphone and gave the conservative crowd in the audience a straight-from-the-shoulder talk, ending with the proposition that that would be the last classical concert we would broadcast unless these ultra-conservatives stirred themselves sufficiently to write to the station and convince its owners that there really was an audience which wanted that kind of music.

"The response fully proved my theory, and ninety per cent of the letters contained the admission that although the writers had always enjoyed the better class programs they had never before sent a letter to a broadcasting station. Would that all program directors had this man's courage and perception.

A few weeks ago (Feb 17, 1925) the broadcasting manager of the American Telephone and Telegraph Company publicity stated that whereas two years ago the demand for jazz was far ahead of that for any other music, the public is now requesting a higher type of music. An analysis of the thousands upon thousands of letters received by station WEAf (New York City) from radio fans (54,000 were received in January 1925) showed that in January 1923 approximately 75 per cent favored jazz, a percentage that one year later, Jan. 1924, dropped to 35 and in January 1925 has gravitated to 5 per cent. In the mean time the demand for "good music" had risen from 20 to 45 per cent leading all other forms, and the demand for symphonic and orchestral music is steadily increasing.

With but few exceptions the principal stations have at times broadcast large choral groups, but find as a rule they do not transmit well. Smaller groups of twenty or less are more readily handled. In this connection mention should be made of the regular broadcasting of church services, a growing practice that brings comfort to thousands of shut-ins and to people in isolated places. An increasing number of churches have their own broadcasting stations.

There has been extensive sporadic broadcasting of the performances of large orchestras and bands, but systematic broadcasting of regular symphony concerts is in its infancy. The program manager of station KSD of St. Louis reports sending out every concert of the St. Louis Symphony Orchestra in the last two years. No other station made such a report, nor equalled this station in the number of opera performances transmitted directly from the theatre.

To the question, "Have you done anything in music along distinctly educational lines as contrasted with recreational features?" the report was encouraging, showing that this phase of activity is on the increase. It all depends upon the interest and enthusiasm of the program director and his point of view. One-third of the fifty stations have taken part in or promoted Music Memory Contests; all but a few give explanatory remarks before the performance of high-class music as an aid to its appreciation; and the great majority report that they frequently receive requests for the repetition of classical numbers.

My final question was: "Is it true, as has been stated that the radio has improved public taste; i. e. that listeners supposed to be illiterate from a musical point of view have developed so that they enjoy good music?" This brought an almost unanimous affirmative in such expressions as "Certainly," "Very much

so," "Absolutely," "Beyond a doubt," "Decisively so," "More true than many of you realize," and so on. One man in the affirmative adds: "On the other hand the converse is equally true; that is, listeners who once thought that they could enjoy nothing but so-called classical music have become greatly interested in so-called popular music as rendered by some of our more able dance orchestras. In short, radio stimulates general interest in any form of music *provided it is done well*." Another manager writes: "Millions have at last been given a basis of comparison for deciding what they think is good music." Of negative replies there were only two, one from a large city with a fine symphony orchestra (which by the way is not broadcast) states that "The response to high class programs is disappointing. The public prefers entertainment to education." Of course he is giving the public what it wants, or what he thinks it wants. The other negative came from the program manager of a recently opened powerful station in a city supposed to be cultured and proud of its symphony orchestra. His brief experience is therefore lacking in both length and breadth. The individual reaction of these two men leads back again to the fact that the majority of the big stations are but two years old, that the rapid development of radio has brought the difficult task of program making to men often chosen because of their knowledge of technical problems and not because of their musical or literary discrimination.

The manager of a powerful station writes: "As a matter of fact the radio stations have been guilty of attempting to force down the public throat even more of trash than the public wanted, and the shift in sentiment on 'popular' music is due to a revulsion of public taste rather than to any effort of broadcasting stations in general." The situation is tersely expressed in the words of one of the most experienced managers, for his station was among the earliest to operate. He writes: "As soon as a lot of the big stations decide to fire ex-telephone operators, electricians, and wireless technicians who as program makers are holding intensely editorial jobs, music and broadcasting will be better off."

Some of the best program managers are women. One of them says: "We have devoted more time to educational programs both in a musical and lecture way than to anything else. We do no 'song-plugging' and I insist on reading the words of every popular number played from our station. I feel a sort of responsibility to the parents of American to see that what their children hear is clean and worth while. Our audience may be more limited, but I am sure there are enough people in America who appreciate the type of thing we are doing to make it worth our while—the others can tune in to almost every other station and be entertained until midnight with cheap jazz and cheap songs. We believe in giving the public the best of everything, and only the best." This bright woman directs one of Chicago's big stations, WMAQ.

In another fortunate city where symphony and other distinctly high-class concerts are regularly broadcast, both the station and the two beautiful concert halls beneath it are part of a great educational institution established for "the enrichment of the community life," and nobly endowed by a man of great public spirit—Mr. George Eastman of Rochester.

From California, where radio is now regularly used as a vehicle for instruction to 600,000 children in the public schools, one Los Angeles manager writes:

"Through taking the standpoint that the radio audience as a whole is desirous of hearing other than the tawdry banalities of popular music we were able from the first to form and hold a large number of artists who truly represent the best in music. Songs and compositions by Schubert, Schumann, Strauss, Mussorgsky, Debussy, Ravel, Chopin, Wagner, Liszt, and their brethren have been heard from KFI, bringing a truly enthusiastic response. In the last twelve-month we have received actually 26,351 letters." It was also from a Los Angeles station, KHJ, that the tiny chirp of a cricket was clearly heard in mid-Australia, 6000 miles away.

It was only a few months ago (November, 1924) that radio signals were first flashed around the world. One was sent eastward from New York to Paris, thence to Saigon in French Indo-China, to San Francisco, and back to New York, completing the circuit in five seconds. The westward flash was by way of San Francisco, Honolulu, Malabar in Java, thence to London and back to New York in six seconds. The use of one more relay station added this extra second.

The flashing of pictures across the Atlantic is the most recent notable event in radio transmission, and television is already promised. The radio era has suddenly come upon us, and in judging of it we must remember its youth, indeed its infancy. A host of workers are seeking to better it, but some of the shortcomings in the present conduct of radio are due to the fundamental error of wanting something for nothing.

To begin with, the listeners in this country are absolutely tax free. They are being trained to expect a startling variety of entertainment for nothing. If they don't like it they tune off and fish for something better. The broadcasters in turn have from the start placed their chief dependence on volunteer performers, speakers, and entertainers who give their services for the sake of the publicity they personally attain, or because they are hired by some concern for the sole purpose of giving publicity to that concern and its products, this concern paying the station at the rate of from two to four hundred dollars an hour. The broadcasters at first objected to any restriction upon their use of copyright music, they wanted it free, and, as already stated, a minority are still fighting those who would maintain the protection the copyright law rightfully gives to composers, authors, and publishers. Thus a vicious circle has been established that is false in principle—for nobody can get anything worth having in this world without paying for it somehow, sooner or later. Without artists the radio is as useless as a phonograph without records. Artists should be paid for their services, and until those worth paying for are regularly engaged radio concerts, with exceptions, will continue to be merely a source of advertising to immature performers who instead of helping the public to enjoy good music often cast opprobrium upon it by their inadequate and inarticulate performances of it. The finer type of radio managers are handicapped by this condition, while the owners smilingly sit back and say, "Why pay artists for entertainment we send out free to all, especially when a host of singers and performers are ceaselessly knocking at our studio doors clamoring to be heard?"

This unhappy condition is in process of modification, but from a source regarded with some apprehension. Professional singers and instrumentalists are more and more being hired by business concerns to sing before the micro-

phone as sugar-coated advertising. The advertiser of course pays the piper, and it is to be regretted that the flavor of advertising is steadily becoming more perceptible in radio programs. The public will never accept direct advertising over the radio, and managers know that would kill it, but to a host of listeners it makes no difference whether a radio program is indirect advertising or not, provided it pleases them in content and execution. Others feel strongly that the ether should be kept free of exploitation. At present this group seems to be in the minority though growing. The more advertising is sent out in concert form or in any other form the faster will this group increase. Selling organizations are more and more turning their attention to the possibilities of radio advertising and many of the principal agencies now maintain radio departments, while organized companies of artists have already begun to travel from station to station as paid exploiters. I was told that a certain powerful station, recently installed, expected to be fully reimbursed for their large outlay within a year, so great is the demand for paid time. This dangerous tendency will in a measure be self-corrective through the rivalry between stations jealous of their reputation, but now that through the interconnection of stations by telephone wires national broadcasting is possible, nation-wide advertising schemes are also possible and are even now being considered. In England, where broadcasting is under government control, advertising by radio is prohibited.

The British Broadcasting Company, which controls all the stations, receives from the Post Office Dept. about one and a half million dollars a year as its share of the revenue from licenses paid by the owners of receiving sets at ten shillings a set. This makes possible two things; 1st, the exclusion of all advertising; 2nd, the payment of proper fees to important artists, orchestras and choral groups as well as great lecturers. Within a few weeks Paderewski and Tetrzzini have given programs heard not only over the United Kingdom but on the Continent as well. Especially notable was the performance on March 12th, at Covent Garden Theatre of the greatest choral work America has produced, *Pilgrims Progress* by Edgar Stillman Kelley.

In radio the program is the thing, and stations will rise or fall according to the quality of their programs. The economic waste in the needless duplication of stations that overcrowd the air and which cost so much to build and maintain that no money is left for programs of consistent quality is a great source of trouble, and until this waste is stopped the present low quality average of music programs and their performance will continue. As the station managers themselves testify, the increasing cry is for better programs, and the radio will never become a household necessity until a large and intelligent section of the people are fully assured that their radio sets are going to bring them something more than a conglomeration of triviality, vulgarity, and dislocated rhythm, mixed up with higher class music inadequately performed. Without exaggeration the voice of protest against the present average musical program is becoming increasingly articulate. One of the editors of a leading radio magazine states that times without number parents have said to her: "No, I will not have a radio set in my home. Under no circumstances would I permit the developing musical taste of my children to be influenced by such music as is broadcast night after night." She cites the instance of an indignant woman calling up on

the telephone: "We've bought a radio set and its awful! I don't mean the set, that's wonderful, but the music. Last night we tuned in fourteen stations and every one announced that the orchestra would now play *Red Hot Mamma!*, and everything else was just like that."

If program managers only had a little more faith in the intelligence of the average American and would at least set apart certain evenings or certain hours for the adequate performance of worthy music, and certain other hours for the jazz-hounds, the present indiscriminate confusion would be mitigated.

The sum total of good music broadcast each week in America is considerable and happily is increasing, yet it is insignificant in quantity compared with the cheap stuff nightly sent out; and as already pointed out it is the admirers of this last class that are most profuse in applauding it while the other class is silent. However, in spite of all its shortcomings and drawbacks, and no one knows them better than discriminating station-managers, radio is certainly helping enormously to break down indifference to music.

Radio is an instrument of great public service and its possibilities have only begun to unfold. It is the biggest single agency in America today for the popularizing of music, and now that the period of increased power together with the linking up of stations is at hand, a single program can soon be made audible to the Nation. Nothing but great music, splendidly performed is worthy of a national audience, and to conceive of stated times set apart when trivial things are put aside and in a hush a hundred million people, including all the shut-ins and far-aways, from the Atlantic to the Pacific, listen to the thrilling voice of a single great singer, or to a masterly orchestra or chorus under an inspired conductor is not to dream in vain, but to visualize a possibility close at hand.

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## Third Day, Wednesday, April 1

### Music Appreciation in Grades 4, 5, 6 and 7

CHAIRMAN, MISS EDITH RHETTS, *Detroit, Michigan*

*Demonstration Classes Conducted by Miss Margaret Lowry, but not reported for Book of Proceedings*

CHAIRMAN RHETTS: Miss Stone of Los Angeles, just leaned over to me a minute ago and said, "Well, after such a demonstration as we have seen, what is there left to say?" The discussion has been very general, and yet it may be that some of you would like to ask questions about very distinct, specific and material things, such as time, credits and outlines and all sorts of things that may bother you in your own problems, and so to start that dis-

cussion, I have asked several people from different localities to speak very briefly and very specifically. It seems rather brutal, after the thrilling things we have seen and the spiritual things we might discuss, and yet those are things we must face.

First, may we hear from Miss Winifred Smith Downing, of Cicero, Illinois, as to the points she considers essential and as to the way she conducts her musical appreciation. Mrs. Downing.

MRS. DOWNING: We spend one day a week at musical appreciation, and started it three years ago with one every other week, but the last two years we have had a day a week for musical appreciation. I guess our pet is just what Kansas City's pet is; our Symphony Orchestra. If we do not have the Symphony to motivate our course, we have an artist's course or something to that end. I do not mean to imply that a musical course needs that sort of thing, but it is so enriched by having it that the students come to see things and take them into their own hearts.

There is just one thing I wanted to say about Music Appreciation, and that is we are not striving for a glib response for the moment. Now, it is possible to drill children and have them respond glibly for the time being, and in three years after that they have forgotten absolutely the things that they learned. But we are trying to do the thing in a dozen different ways, so that they will have a permanent love and a feeling of friendship for these things, and I think that such things as posters and as sand tables, and then having a Symphony Concert or Artist's Course, do help to deepen the impression that is made in the classroom.

CHAIRMAN RHETTS: It just happens that Kansas City motivates through the orchestra and Mrs. Downing also does, and some of you are likely to say, "That is very fine where you can hear that, but I am from a rural school and cannot." May we hear from Miss Minnie Starr about how they conduct Musical Appreciation in the rural schools and the Consolidated Schools of Iowa.

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## How We Conduct Music Appreciation in the Consolidated Rural School

MINNIE E. STARR, *Cedar Falls, Iowa*

The thought constantly in the mind of the expert teacher is that all education has a double purpose; to enrich the life that the boy or girl is now living, and to assure a well developed character and a trained mind; that is, to make a happy, contented child and to prepare a good, useful citizen. The test applied to each subject is this: Does it function in the life of the child now, and is it of value to his future? The presentation is then planned to meet the needs of the group for which it is intended; the material chosen must have present interest and permanent value; the method used must be as simple and direct as possible.

Consolidation of the rural school has brought to the children of the country districts the advantages of the city schools in equipment, in better teaching, in modern methods. We find in these schools tools in the form of library beginnings, new texts, laboratory fixtures, and, what interests us most, piano, song books, phonographs, and records. There are some conditions to consider in planning any course for a consolidated school; the difference in the home life of the children here, and those living in town and city; the introduction of new untried courses of study, and often the inexperience of the teacher, which leads to lack of judgment in adapting the courses to fit the peculiar needs of the children.

The general objectives of the study of music in the schools are the same for all sorts and conditions of children. First, to give the ability to sing, through care and development of the child voice, to give each child an interesting repertoire of attractive songs taught by rote; those relating to the child life; songs of home, nature, holidays, play, and the standard patriotic, and community songs; third, to prepare for music reading; fourth, to develop musical taste and judgment.

We consider now, a course in the music appreciation that is gained through interpretation of the songs learned, and through listening to compositions played. The general purposes are, to make familiar the melodies from the best known compositions; to train in ability to listen intelligently; to cultivate a taste for the best in music.

We enjoy most the thing that we know; a story or poem that appeals, and that is read again and again, the picture we see is studied often, the music heard several times. So, our first thought is to give to the children as their own, the beautiful melodies of all time, those that they will be apt to hear many times throughout life; the better known tone poems of the master composers, as "To a Wild Rose," "Melody in F," "Traumerei," "Spring Song," Handel's "Largo," "Ave Maria." These are played often, the short themes learned to be sung or whistled. Standard and national songs are heard, some of them sung: "Sweet and Low," "Holy Night," "Stars of the Summer Night," "Love's Old Sweet Song," and others. A list of themes to be memorized, and of songs to be studied or learned, is chosen for each room.

To train to listen intelligently, there is needed a simple study of structure, the themes only; the principal melodies; the recurring phrases of folk dances and songs; a sense of rhythm, meter and accent. There is a temptation to go too deeply into musical form study. Only the themes from some of the symphonies as the beautiful melodies of Schubert's "Unfinished Symphony," Beethoven's "Andante Fifth Symphony," should appear. A view of various countries includes a knowledge of the folk music. Type songs are presented, many of them learned; Loch Lomond; the Irish Isle of Beauty; some of the English out-of-door songs; the pastoral airs of the Swiss Mountains; the Italian Boat Songs,—just the melodies of those to be sung with phonograph or piano.

There is the music that tells a story or paints a picture to be contrasted with that which depends for its charm upon melody only. To show this contrast of descriptive and pure music, we use for example, the music imitative of nature; the wind, the bird songs, the brook, evening songs; and then we play again the familiar themes for pure music, adding for emphasis some new melodies, as the Rondino from Beethoven.

Music meanings are made most vivid by correlation with other subjects and interest, and in turn these subjects are made more attractive by the music. In the primary grades (which are often together in consolidated schools) we connect those childhood classics, the Mother Goose Rhymes, with the Jessie Wilcox Smith pictures, and the Mother Goose songs on phonograph records, the children usually learning the songs; Spring poems, with colored bird pictures, and the Gaynor, Neidlinger and other bird songs, and songs of spring. Then, with the lullabies, picture song and story are presented and the best loved cradle songs; *Birds in the Night*; *Hush My Baby*; *Sweet and Low*; and the others. The intermediate grades are interested more extensively in the folk songs connected with their geographical study of various countries; for example, the *Spanish Dances*, the *Indian music for America*, and those before suggested.

The study of literature in modern education becomes appreciation; and music makes keener that appreciation. Spring brings to the mind of the enthusiastic teacher the poems most enjoyed, and she gives to the boys and girls studies of this type, *Ode to a Skylark*; *Bird of the Wilderness*; with Breton's picture, *Song of the Lark*, and the musical setting of *Hark, Hark, the Lark*, following with Mendelssohn's *Spring Song*, and Grieg's *To Spring*. Our country children have the nature setting for these correlations. There are the special days; the *Christmas Carols* and *Songs from Everywhere*, with the *Christmas stories*. Historical and patriotic stories accompanied with stirring music. In the upper grades and high school there are many connections to be made between English and music, history and song. The study of Sir Walter Scott, in his *Lady of the Lake*, and his stories, is not complete without the beautiful songs, *O Hush Thee, My Babe*; *Soldier Rest, Thy Warfare O'er*; and the *Crusaders Hymn*, played from records or on piano. Mendelssohn's incidental music to *Midsummer Night's Dream* is also made an incidental story of how characters are introduced through music. Modern poets have many of their best songs set to fittings music, those of Kipling and Stephenson are particularly adapted to musical settings.

The third general aim is this: To cultivate a taste for the best in music; to develop and train a musical judgment in the child that later he may make a wise choice of what he will himself hear, and as a citizen choose the best for others. In addition to the course outlined thus far, there may be given opportunity to define and illustrate without special study, forms of musical compositions;—the art song, the dance, the suite, symphony, oratorio, and opera; to give knowledge of color and harmony obtained through the use of instruments of the orchestra and their effects, brief stories of great composers for their contributions to music, and note of contemporary artist performers.

The great purpose of the music appreciation, then, is to vivify the present life, and to store the best for the future. The purpose will be accomplished only if the teacher has a wide knowledge of music materials, a clear view of the things to be accomplished, and a definite course planned. The teacher should study the excellent texts now obtainable on music appreciation, copies of which should be in the library of every consolidated and rural school.

CHAIRMAN RHETTS: Let us go on farther west and hear, please, from Miss Katherine Stone, Supervisor of Music in the City of Los Angeles.



MISS STONE: It certainly seems like bringing coals to New Castle to come to anything, when you have had such a wonderful demonstration as you have had this morning. I like to think that music appreciation is a thing that is caught and not taught. It is something that we cannot teach as it was said this morning, and there are several important things to be done before a course is organized. First, we must have a strong organization. We must get the support of all of our people, our Board of Education and Superintendents. We must have a course of study planned to fit our needs. That should be a part of the regular work of the school, just as much as the singing, reading and the sight reading.

There should be so much allotted each year to cover the cost of study. The course should include the various forms of music, so that the children are getting a little as they move along. It seems to me that one of the most important things is to be sure that we have the allotment of time for this work. If I may speak of my home city, our minimum time, I am ashamed to tell you, is but an hour a month, but our people do a great deal more than that, because we create the interest first; second, it seems to me that we should have things. The teachers should not have to run around to get a phonograph. There should be four or five phonographs in a large building so that everything is made for convenience. Each class should have their records right at hand, so that a lesson might be given without running around everywhere to get a phonograph. We use portable phonographs. A great many of the teachers have put their own money into their machines, and they have a little fund that is created from time to time to buy their own records.

Our Board of Education is too busy building school houses to give us any funds for our work, so we have to make all the money that we have. The individual schools make money, but that is a very easy thing, and our schools have all bought the phonographs and some of them have five phonographs in the building and many of them have bought their records. It does not make any difference what record you have if you have one thing in mind, and that is to make the child love and appreciate the beautiful, because when all is said and done, if the work that we do does not react in his life in the future, and he does not choose the type of work that is given him and he does not love music more, he gets nothing out of the work.

I believe one factor that is very important should be to create an interest in all the world around the children. I mean by that in the cinema theatres,—in the children's theatres, and we have many of them in Los Angeles, and over the radio and, if possible, the symphony orchestras. Of course, our symphony orchestras only touch a very small part of our people. We have a very large City, and as you know, we could not have such a demonstration as we had yesterday, which was wonderful. We are busy all of the time trying to keep up with the population, so we cannot do some of the things the others do.

Now, our teachers at the schools plan what to give the children. The cinema theatres do the same thing. The radio does the same thing and the children come to school and they say, "I heard this," or "that," last night, and they are very happy, because the music they have at school is a part of their

life itself. It seems to me that all we do should be a part of us. There should be no break between the school and the outside world. And the homes for instance, have the radio music—almost every boy and every girl has a radio set and they can hear this music in the home and the mothers and fathers are having the benefit of it, and when all is said and done, we must reach the home.

I feel I have not said anything, but I want to impress with you two things; first, we must have an organized course of study for each grade. We must aim high; the music must be simple and beautiful; something within the understanding of the child. Second, we must have time allotment, even if we begin, just as I say, an hour a month, which is nothing, as you know, but if we do that, we have those two things and we are well started on the way.

CHAIRMAN RHETTS: Miss Stone runs true to form and boosts for California. Miss Stone, in the second place, made one statement that has not been made before. She spent a good deal of time apologizing for requiring but one hour a month. Let me say that in some places they require a certain time. No matter what that time may be, that is something, isn't it? We should at every place require something.

The report from Mr. Gildersleeve, of the south, must be omitted because he is not here. Instead, may we hear from Miss Nora H. Fry of Birmingham, Alabama?

MISS FRY, (Birmingham, Alabama): We have one teacher who teaches the children and supervisors their work. We have eight lessons, and two are devoted to music appreciation.

I think the most interesting training in the Birmingham High School work is that we plan to reach the masses. In one school we have about four hundred and the other schools run from two hundred and fifty to three hundred. The average class is about fifty and some of the classes run about ninety.

CHAIRMAN RHETTS: When you say a large school, what do you mean by that on an average?

MISS FRY: I should say about fifteen hundred.

CHAIRMAN RHETTS: Fifteen hundred is a large High School for you?

MISS FRY: Yes.

CHAIRMAN RHETTS: And how many of the fifteen hundred are there in the music appreciation class?

MISS FRY: Four hundred. In the non-technical course, we have two forty-five minute periods a week, and we require no outside preparation and no examination. In starting we usually begin with some Folk Songs and the different Dance Songs, and then go on through, and then the songs are given in a chronological order, except in band concerts. The children were prepared and over five thousand children attended some of these concerts. We adopted an idea, not original with us, but very good, of putting some questions on the programs and the children returning the programs filled out, answered, and prizes were given to the schools making the best showing. We made questionnaires and the children filled out those questionnaires and those turning in the most correct papers were given prizes.

CHAIRMAN RHETTS: Perhaps there is no similar city in the United States that is so organized as to permit so much time and give so much specializing to music appreciation in the schools as Detroit, Michigan, for the reason, as you know, it is the home of the famous platoon system, and in that way it is definitely equipped to perform an unusual study of music from that schedule. Miss Starr is Supervisor of all of the music of the Junior Schools, and head of the Northwestern in the City of Detroit.

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## Music Appreciation in the Junior High Schools of Detroit

CLARA ELLEN STARR, *Supervising Instructor, Intermediate Schools, Detroit, Michigan*

The children in the Junior High Schools of Detroit are singularly fortunate in being able to base their course in music appreciation directly upon the Junior Concerts which are given outright by the Detroit Symphony Society to the boys and girls of the sixth through the ninth grades in the public and parochial schools of Detroit and Wayne County. 20,000 tickets are given away each year in a series of five pairs of concerts, the only condition being that each child shall have been previously prepared upon the numbers presented by the orchestra at each concert. The Symphony Society has realized with much wisdom that great music should not be for the adult musical public alone; if it is to become, as in Europe, the cherished possession of the entire people, love and appreciation for it must be inculcated in the bosoms of the youngsters and there is positively no way of doing this without permitting them to hear it.

Briefly, the organization of this project is as follows: Before the symphony season closes in the spring, while Miss Rhett, Educational director of the symphony, and Mr. Kolar, Associate Conductor of the Detroit Symphony Orchestra and the Junior concerts are still in town, the programs of the concerts for the coming season are selected and arranged, great care being exercised to include only such numbers as may be reproduced in the schoolroom by means of the phonograph. In this fortunate day this does not imply a limitation as so much that is best in musical literature is now available in that form. Lists of the numbers to be played are furnished to all music and auditorium teachers weeks before the close of school, making it possible for them to plan ahead for their sets of records and to devote a part of their summer study to better equipping themselves for the task of preparing the children. At least four weeks before each concert all teachers in any way concerned with the teaching of music appreciation meet for an hour with Miss Rhett, when the numbers of the programs are presented and explained in her inimitable manner, with the thought always uppermost of finding the simplest and most direct means of presenting the truths to the children. The result is that a standardized type of excellent work in music appreciation is being done in all the schools. The

fact that the numbers studied and analyzed, are all to be found in the Junior Concert programs in no way limits the possibilities of the course for herein may be found illustrative material for any course in music appreciation. In the Junior high schools notebooks are kept, composers are studied, instruments of the orchestra become easily familiar to the boys and girls, because are they not going to see and hear a great symphony orchestra? Rhythm, melody, and harmony, simple musical form, folk songs and dances, all these and many other fascinating by-paths may be followed in the classroom while the children are becoming acquainted with the music they are later to hear at Orchestra Hall.

The sad part of the story is that not every one of these eager interested boys and girls may finally hear the orchestra; the limited capacity of the hall makes it necessary to distribute the tickets to the schools on a pro rata basis. The teachers in turn give them to the children who have evinced the greatest interest, who have kept the best notebooks or according to a number of other devices.

The Junior Concerts culminate in the annual music memory contest which is played at Orchestra Hall by the symphony orchestra and participated in by all pupils who have written a perfect score paper in preliminary contests held in each school. After the themes of the contest have been played the orchestra plays the final concert of the season while the papers are being corrected and scored. Before the children leave the hall the results are announced, district banners awarded to the winners, and little gold pins, gifts from Mr. Murphy and Mr. Remick, two of the directors of the symphony society, are presented to each child who can boast a perfect score paper. Another of the most profitable activities carried on by the Detroit Symphony Society is the series of Young Peoples' concerts given once each month on Saturday mornings which anyone may attend. Unlike the Junior concerts there is no preliminary preparation. Instead Miss Rhetts delivers lectures, accompanied by lantern slides, and these are illustrated by the orchestra under Mr. Kolar. They are open to any child or adult who cares to attend and he must be a deeply studied grown-up indeed who fails to add considerably to his store of culture by attending. Many Junior high school boys and girls, having been introduced to symphonic music through the Junior concerts, eagerly welcome the added opportunity afforded by the Young Peoples' Concerts. Any child who attends either series must needs absorb no small amount of musical intelligence presented in a singularly vital and appealing fashion. The inevitable result of all this will be a greatly increased musical public in the course of a decade or so. There is no theory about it. That will come to pass, and the symphony society whose wisdom and foresight has accomplished it will be one of the community's principal creditors.

Expectation, understanding, and appreciation are not always to be found at the same time in a symphony concert audience; when the trio meets the event is worthy of record. I shall let Cryil Arthur Player of the Detroit News recount for you his impression of the eager, expectant crowd of boys and girls assembled in orchestra hall one afternoon in late December to listen to a symphony concert.

This story is for grown-ups only. No child will need to read it, for to all the children concerned the matter is an open book. But with the grown-ups it is different. The disadvantages of being grown-up were bleakly prominent

on Monday and Wednesday at Orchestra Hall. On those particular afternoons childhood was the password which conjured entrance and anything over that was barred.

It may be difficult for grown-ups to believe all this that is to be set forth. But these children, these little roosters who come home with soiled collars and torn sleeves and wounded physiognomies, are simply putting something over on their elders. The Symphony Society put them up to it, and employed Miss Edith Rhetts as their active agent in the matter. The whole orchestra is in the conspiracy, including Victor Kolar. How they must laugh at us, these children! As for Mr. Murphy and the society which gives these concerts free to the children of the grade schools of Wayne County, it is time the public knew the truth.

Now, as you know, Orchestra Hall is a lovely building, with a mellow richness, which is the setting for Detroit's most brilliant audiences. It has its Golden Horseshoe. On concert nights there is pomp and circumstance and much noise of sirens, cries of porters, mingling of fine apparel and gay colors. Dignity marches in the van and humility brings up the rear. Society nods familiarly to culture. Everybody knows these concerts. They are on the Schedule.

Picture the same scene in part; the handsome hall; traffic diverted; the two largest policemen in the world blocking off advancing motor cars and—juvenile Detroit clambering off street cars, hurrying up the sidewalks from all directions and converging triumphantly on the doors of Orchestra Hall. All the ceremony, mind you, of their elders; policemen ushering them on their way—large, red-faced, competent, burly and bulky policemen; vehicles summarily checked safety zone unapproachable; the children from all over the county are attending a private concert and unless, you, dear sir and kind lady, are one of a slim half-dozen who have official business at the proceedings, you haven't money enough to buy your way in unless you purchase the entire property.

What goes on inside at these exclusive concerts? You will never believe it. The audience is on time; each child marches in with a check to a reserved seat and is there on time. Don't look embarrassed; no doubt your case is a special one. I merely mentioned that they were on time. Then they remained awake and they were as frankly pleased and untired at the close of the program as at the beginning and I don't expect you to believe this—kept their seats. Finally they filled the house for the pair of concerts—4,000 of them all told—and, under ordinary circumstances, their elders have never succeeded in doing that!

The hall is filled. A vista of eager faces stretches from orchestra pit to topmost gallery. In the box customarily occupied by a Very Rich Man a nonchalant boy sticks his bare elbow into the padded partition; his elbow is bare because his shirt-waist, home-made and faded, is largely torn. His collar announces to everyone that the day so far has not been a failure and that he is wearing the rags of adventure. Next in the box is a sharp-featured lad in good tweeds. Next, a young lady wearing a spangled velvet turban.

The audience is enjoying the preliminaries. The harp is tuning up. Two clarinets walk on amiably at the back, and a bassoon stops to chat a moment with a bass viol. A flute nods to a group of violins and up beside the horns

the percussion brews its little broths in readiness for large things to come. In fact, for the space of a few minutes the orchestra disintegrates into fascinating units, each instrument a personality, each personality a key to mysteries and revelations.

When all these delightful things have been carefully surveyed, but not exhausted, a pleasant-featured, clear-voiced woman steps to the front of the stage and greets the audience. It is an audience worth greeting and the president of the Detroit Federation of Woman's Clubs, Mrs. Herbert F. Prescott, realizes at once that the privilege is mutual. The words are wise and kind and soon stated. And as this pleasant prelude closes there settles over the house an amazing something indefinable, a feeling, an inspiration, a tenderly-veiled consciousness, which suggests the 2,000 infinities whose souls are being born into the city's destiny.

Victor Kolar steps briskly forth and bows gravely once, familiarly twice, to the applause, and passes swiftly to the task in hand. A trifle hasty, is Mr. Kolar; a man should make the most of that applause; it is genuine.

However, the clock moves and there is a program to be given. It is a good program. There is no jazz. These children have come to listen to a Symphony Orchestra. Curiosity touches their faces with a flame and interest keeps it a-light.

Schubert's *Marche Militaire*, Weber's overture to *Der Freischutz*; Andante from Haydn's *Surprise Symphony*; Saint-Saens, *Omphale's Spinning-Wheel*; Berlioz, *Dance of the Sylphs*; Delibes, *Pizzicato from Sylvia*; Two melodious German dances. A good program, carefully picked and carefully played by \$300,000 worth of orchestra. The audience is worth more than that.

Applause rises to the painted roof at the close of each number. At the end Mr. Kolar, his work done, smiles and looks pleased. The orchestra smiles and looks pleased. Well they may; for Detroit's future Symphony Society is before them.

The concert is over. No unctuous limousines roll heavily along Parsons; no impressive line moves richly toward the canopied sidewalk. Somehow we miss them cheerfully. Yellow street cars pause before the doors and the largest policemen in the world check the traffic while the patrons of music scatter to the four corners of the county, many of them, it happens, to walk a sturdy distance, many to wait at transfer points.

Orchestra Hall is emptied. But it is hard to shut the doors on those happy-eager faces; hard to still the music that those young ears drink in; hard to darken a hall where lingers persistently the flame of childhood over every seat.

It is the soul of young Detroit finding release. Now long, dear sir, since your elbow penetrated your sleeve and your enthusiasms carried you magnificently to the heavens? Poor grown-ups!

CHAIRMAN RHETTS: It is entirely likely that no one has quite so deeply enjoyed the power we have seen in the music appreciation work demonstrated here, as I have, since two of the happiest years of my life were woven

into the organization of that department when Miss Glenn came here only four years ago. It is inspiring to see that so much can be done in so short a time and it would be easier to tarry with congratulations and compliments than not to do so. But we must carry on and summarize with a few other points that are aside from class-room work or laboratory analysis. These other points are not neglected here and as nearly as possible during the week of excitement and in a hall like Convention Hall, you may see demonstrated this afternoon these things that can't be demonstrated, as it were. In passing we should like to call attention to the fact that a large number of children's concerts in Kansas City are held in Ivanhoe Temple—a building much more suited to intimate concert purposes than Convention Hall.

The laboratory point of view defines and separates, but does not integrate and synthesize. Valuable as it is to recognize and name this and that, after all it is a process of the mind. Books and facts and aids to such work abound. It is the world without. No matter how intricate the facts may be it is much the *easier* way to teach.

But there is another world in which man lives alone. It is a world within. Facts do not count so much there at the source of real life forces, and no words can frame thoughts which are only yearnings. But music can express and can converse there. It is the voice of that silence.

It is much to know Handel, but how much lovelier the world was for the poor, little, dirty child from a settlement school who sighed after the Largo was finished and said, "Oh, I just feel like I was rich, when I hear that music!" Any teacher of music appreciation could furnish numerous examples of such re-creation when listening to music—examples too numerous to mention now.

Each point of view is a different world. There is intellectual culture, and there is spiritual culture. Sometimes one seems the means and the other the end, and sometimes it seems the one has little or nothing to do with the other. But the music appreciation course which fails to operate in the realm of spiritual culture and musical habits might as well be called algebra.

I have made a ruling long ago that I shall never be guilty of talking *about* music appreciation without furnishing an opportunity of appreciating music and not withholding our limited time we will pause and *enjoy*. I am happy to introduce one of the loveliest voices in Kansas City, Mrs. Raymond Havens, accompanied at the piano by Mrs. Rider.

To continue our discussion of music appreciation teaching, it is so easy to pick flaws. An article in a recent New York Times was a wonderful treatment for such an ailment. It was called "Viewing with alarm down the ages". "There's something rotten in Denmark" says Hamlet, and Noah replies, "I'll tell the world."

Our status and our dispositions are exactly the opposite. The increase of music appreciation in America the last very few years has changed the musical map of the world. We have every cause for optimism and joy. So entirely

with the spirit of taking full advantage of our epoch-making opportunities, may I bring to your attention a few simple definite points to carry away, and to *do* if you please.

*First:* Keep a balance between Learning and Listening.

With adult audiences I have been stressing the slogan "Take just as much time to learn as you do to listen." If the adult audience would spend even half as much time learning as listening, it would transform fine concerts from a social function to a musical feast.

To the schools may I reverse the slogan and plead that you take as much time to *listen* as to learn about music. I do not mean the type of listening for informational or analytical purposes. I mean the type that should come *after* that; and for which the other process is supposed to be preparing.

*Second:* May we connect *music appreciation courses* with *appreciating music*. To be specific—it is amazing how many teachers sit in the class-room and say *words* about modern music while Stravinsky plays in their immediate vicinity.

"Yes, but the expense!" says some one. The expense can be met unless you are speaking of some one who has not money for picture shows. In that case there are other ways if you *want* to find them. I was shocked a few days ago when being entertained at a luncheon that cost fully two dollars a plate to hear some club ladies argue they could not afford the book which contains their course of study and which costs \$1.50. Every lady present was wearing a strand of beads which cost many times that sum. Frankly, I am out of patience with alibis. Invariably such an attitude goes back to the fact that the teacher herself, in spite of all her *words*, is not *really* a music lover.

Or some say, "We are remote from good concerts." Then bring good music to you. It can be done if you *really* have the faith. Young American artists of excellent quality abound who need your encouragement and whom you need.

*Third:* Utilize music to synthesize.

More than any force in the world, music has the power to unite and balance forces that otherwise are separate; to appeal equally intellectually and aesthetically.

To call attention to the fact that this is an industrial age would be trite, and yet to many of you perhaps that is only a statement. To us in Detroit it is a stern reality. We do not *have* industry, we *are* industry. A half-million men are at work there today on over half the automobiles the world will ride in tomorrow. A hundred and twenty five thousand are in Ford factories alone screwing on bolt 967 day after day, as mechanically as those relentless wheels that never stop. Small wonder when they are free their reactions are stupid; or hectic, drawn to the excessive emotional excitement the usual movie scenario provides.

Can't music serve that need? Sometimes it seems insurmountable and we are discouraged and tired. At many such times I have slipped into the dark



where our magnificent orchestra is rehearsing, and taken for myself that refreshment which I would fain bring to others. Music itself destroys the musty debris of discouraging details and brings the sunshine of faith and hope in the ultimate, somehow.

Suffice it to say, in this restless age the passive susceptibilities need to be cultivated as well as the active. The alibi that audiences are restless because they do not grasp high-brow music does not hold good in actual happenings.

Our orchestra was shocked a few days ago when playing the American Fantasy to have the audience don hats and coats and one-third of them actually walk out during the playing of The Star Spangled Banner.

Lately I was listening to a superb rendition of the Bach "St. Matthew Passion" and was astonished at a whole row of people in front of us fishing for goolashes and twisting in their squeaky seats for coats while the chorus divinely sang:

"At Thy Grace, O Jesus blest,  
May the sinner, worn with weeping  
Comfort find in Thy dear keeping,  
And the weary soul find rest."

May we not make a national campaign against the habits of considering the next to last number at concerts to be the last number. House managers can shut out late comers but they are helpless with early goers. Education is the only solution.

Has not this week in this lovely city that stands for music appreciation forever silenced the foolish argument that music appreciation is a refuge for teachers who can't do anything else? No teacher can appreciate or teach music appreciation and tolerate anything but lovely tone quality and masterpieces for their own performance.

Again one hears these familiar refrains: "Well, you must come down where they are": "The children have no good music in their homes": "They have no background then with high-brow music": "In a normal school our people come to us without knowing a thing about music."

And then there is a Frederick Alexander in that Normal School at Ypsilante, Michigan, and lo! they sing Palestrina and Bach annually with a great symphony. And there is a Mrs. Swenson, and the little town of Lindsburg, Kansas, makes history with its "Messiah." And there is a Mrs. Carter and the Hollywood Bowl is conceived and prospers.

The deep need of the hour is not for time, or methods, or books or helps, but *teachers* who are really musical; not only those who know music but who

really love it for the things it makes us remember, for the things it makes us forget—forgetting even that we are ourselves, to remember only that it is beautiful.

Milton has said:

"He that hath light in his own clear breast  
May sit in the centre, and enjoy bright day."

Can you?

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## Music Appreciation in the Lower Grades

MR. LOUIS MOHLER, *Teachers College, Columbia University, Chairman*

Class Demonstration by MISS MARGAERT DEFORREST, Kansas City, Mo.

MISS DEFORREST: The field of appreciation is so large, it is possible to scatter ones self so much, that not very much has been definitely accomplished. I have felt that it has been our fault, and we are trying to correct it this year. We are trying to give our work a semblance of continuity, so this morning instead of showing different types of lessons one might show, I am showing just a few points, but am building from the first to the second grades, from the second to the third, and so forth showing a continuity of work. I feel where the appreciation work receives only one fifteen minute period a week one has to be careful how that fifteen minutes is spent, so this year we have tried to develop just one phase of the work in each grade and it is built on that of the next grade. I believe fellow supervisors that this develops our child, and that the other way, where we have so many different types of lessons superimposed, does not. The child gets many different kinds of music, but I question whether we really develop him, and that is the thing we are trying hard to do this year. Our work started in the primary grades only last November, and we have never had consecutive work done here before, so I know you are going to find lots of faults and I hope you will take that into consideration. Boys and girls these are the supervisors from all over the United States. Wouldn't you like to stand up and say, "Good morning Supervisors."

EDITOR'S NOTE:—Here Miss DeForrest gave a demonstration of teaching classes in the grades. This demonstration consisted of playing pieces on the victrola and having the children express the feeling of the piece with their hands, also by running, jumping, skipping, marching and so forth. There were four classes demonstrated by Miss DeForest in each of which work of a similar nature was shown. After which there was a demonstration of an orchestra or kinder-band, composed of first and second grade students.

CHAIRMAN MOHLER: If any one has anything to say I will be glad now to hear your ideas. Miss DeForest stated very definitely before she started what her objectives were that she believed in a process of development for rhythm and form. Now if any of you have any questions to ask about any of these things, the music, the voice, or appreciation of form, in the third grade work, she will be very glad to answer you.

MISS BENNETT, (Chicago, Illinois): How much time was given to music appreciation in the classes.

MISS DEFOREST: That is a very difficult question for me to answer. Our teachers have never had systematic training in the music appreciation work in the lower grades. We have done the same preparation work for three years, the lower grades have not had an opportunity to get started, and the teachers were unequipped.

The first of the year I sent out definite typewritten lessons; that is typewritten sheets with the lesson written out exactly, how to develop the lesson, and the teachers did for the first time three months teach from those lessons.

However the groups we have brought up here this morning, or the last three groups, I have been handling myself for the last three weeks.

CHAIRMAN MOHLER: Is there any other question?

MR. PERCIVAL: (De Pau University): I don't want to side track any one on the question of music appreciation but I would like to ask what about the music memory contest in connection with appreciation. Do you think it is all right to have the music memory contest or do you think it is better to have music appreciation without the contest. The reason I ask that is because in our city we are having music appreciation throughout the city, and some of our teachers who are identified in that work are here this morning, and also some from the music memory contests. We are trying to thresh this out for the benefit of music appreciation in our schools and I would like to have your opinion.

CHAIRMAN MOHLER: Well, we have music memory contests developing right out of the class room work. It is still a part of the regular school activity. It can be so planned that each year in each grade stands out. The experience of hearing probably ten or twelve or fourteen selections of great composers that they will remember, just as they remember the finest things of literature that they have read, or just as they will remember the finest pieces of painting, or pictures that they have studied, so you see I am not in sympathy with the development of the music memory contest as an outside artificial activity, but it should grow right out of the regular school activity and appreciation.

MR. PERCIVAL: I think that is the idea we want to develop. We appreciate the fact that it is an activity and we are trying to regulate it so that it will be properly a school function, and some of that will be a music development.

MISS CONWAY, (New Orleans, La.): I think New Orleans had the first music memory contest in any of the large cities of the United States. We are having our eighth annual contest this year. I think appreciation follows the memory contest. Our first contest is simply stimulating. It simply stimulates the idea of music appreciation and the use of the mechanical instruments, and now we have a very strong appreciative growth in our schools, from the little ones who do all of this work that has been done in the primary grades so that our upper grade classes now are doing very fine work in appreciation and it is entirely owing to the music memory contest.

I am very anxious to do away with the contest idea because it has so many disagreeable phases, but it seems impossible to do so. Every year we get a new group, a new uninterested group, who are stimulated by the music memory contest, and then they become our most appreciative listeners.

MISS BOSTON, (Indianapolis, Ind.): Did you say in the fourth and third grades you did not attempt to express anything but rhythm?

MISS DeFOREST: I mean we do but one type, I don't mean all of our lessons are rhythmic lessons, but that is our chief aim from the standpoint of the child's development. We are trying to develop the child himself, develop him to express to the full what there is in music, and we fundamentally and basically stress the rhythmic, having in mind the rhythmic development of the child in the first grade; but as I said before, we don't include mood, characterization or description in the music. You remember this morning the little girl started to walk like a stiff soldier, and the little boy said she was wrong, that it was not a stiff soldier march. Now that is getting the descriptive power of the music, that is rhythmic as well as descriptive. The little girls in their swaying I think very much reflected the feeling of the music, and we try to reflect the feeling, character, characterization, dramatization, and sympathetic power of the music as well, but we do lay out our outline with the view point of developing rhythmic power, rhythmic feeling, and the rhythmic discrimination you see in the kindergarten here.

MISS CONWAY: I wondered about the kinder-band. I have been using the kinder-band in the primary grade, and I wondered if we could not develop rhythm without bringing this noise in between rhythm and the child and the music. Some of our kinder-band, of course we have to work through the grade teacher and the grade teacher thinks if they all play at once, in spite of our instructions, that is the proper thing. This noise comes between the music and the child, and I was wondering if kinder-bands were as good as we think they are.

MISS COFFMAN, (Indianapolis, Ind.): We have been trying the kinder-band in Indianapolis. My suggestion is that the children accompany the music. The music is first and the children must keep low enough to accompany the music. Then too we do all of our band work in motions first before we touch the instruments at all. The first thing, the children must first do it in motions.

MISS DeFOREST: I did not mean to give the impression that that was spontaneous. I think that would be almost super-human. There were four groups here from four different schools. They had never played together before, that is what I meant. They had played the Rendavous in public once before, but never combined. I was going to give a development lesson but time did not permit. The way we do that also, I can tell you briefly. They hear the music and tell me whether they like it or not, and why they like it and what kind of music it is. Then I ask them to listen and say where the different instruments play, and it is surprising how clearly these little tots hear the bells, and where they want to put in the different instruments. I never believed when I started to work with them that their sense of orchestration would develop so easily.

CHAIRMAN MOHLER: I think the kinder-band or play band is a very good scheme to use because the children can play, they think they can execute and discriminate, judge, and generalize, and that is one of the things we must not forget to look for, especially in musical education. We want to be very careful with the music of the kinder-band, and any other type of work of music appreciation, to keep clear the path between the child and the music. An old homely principal says you can't see the woods for the trees, and children very often don't hear the music for the noise.

MISS WALLACE, (Winston-Salem, N. C.): Miss DeForest, I would like to know how many home made instruments you use, whether you use horse shoes, tin cans, oat meal boxes, and so forth.

MISS DEFOREST: We never have. We are trying to standardize our material. Hoover Brothers on Oak Street between Ninth and Tenth, Kansas City, furnish us with our set, and we are trying to standardize the set.

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## When Children Listen

MISS LEONORA COFFIN, *Supervisor of Appreciation, Indianapolis, Ind.*

"Nature's book hath music writ  
Closely on each page of it;  
Breaking wave, and breeze, and tune  
Of the oriole in June.  
Bugle call, great organ swell,  
Flute, and harp, and chiming bell,  
Yet there be who cannot hear,  
Grant us, Lord, the listening ear!"

(*Seegmiller, Art Book No. 4*)

The "listening ear" of America must be awakened. This can be accomplished through our public schools. The potentialities of a musical America rests in the hands of the public school grade teacher. Our responsibilities are grave indeed when we consider the magnitude of our possibilities.

We are treading upon hallowed ground. These new souls of six, short years come to us with the breath of the infinite still upon them. Beauty is their brithright. Imagination and keenness of instinct are as yet undulled and untouched by the ugliness and pain of the material world. What medium can draw out and develop an innate love of beauty, better than music?

Theodore Thomas' expression "familiar music is popular music," should become our guide. Our aim should be to make beautiful music, familiar music. Then, will good music become popular and will supplant the music of the

streets and tin-pan alley. The popular music of the music-halls is not the music for infancy or youth. Its crassness, its noise, its excitability, its vulgarity are pernicious influences for this plastic, impressionable age of unfoldment.

We must admit the advancement made in so-called "popular music," by the foremost directors of jazz orchestras. Jazz is being purified. It is in a state of fomentation. Out of this seething, whirlpool of rhythm and noise, there will undoubtedly arise a new type of music which will express American energy, vitality and enthusiasm. Ernest Newmann, the English writer and critic, wants some kind American friend to tell him how jazz, which he calls "hullabaloo of negro slaves," is the expression of the national soul of America. He says that he "should have thought that America was George Washington and Benjamin Franklin and Abraham Lincoln, and Emerson and Walt Whitman and Edgar Allen Poe and Henry Ford and Wannamaker and Huckelberry Finn and Fifth Avenue and Main Street and the Bowery and Los Angeles and Ellis Island."

Mr. Newmann is mistaken when he calls jazz our national music. It is American music but is it not a national expression. Since jazz was born in America, we must claim it as an American product. But do we need to let it dominate over all the other musical products of the world?

A great many of us will feel like nodding our heads and saying, "I told you so," after reading an article by Hollister Noble in the New York Times on March 15," entitled "Jazz Feels the Surge of Higher Order." Many have predicted that if played enough, the ugliest of jazz would kill itself. The article reads:

"The musical appetite of the radio listener is becoming more fastidious, He is, in truth, fed up on jazz and calls for a change of musical diet. He wants Gilbert and Sullivan, the charming melodies of Stephen Foster, the favorite selections of Victor Herbert, the ballads of Chauncey Olcott and Ernest R. Ball. He is tired of listening to "Red Hot Mamma," played seven times by seven different jazz bands on seven evenings of the week. He is willing to take his share of jazz, but something more inspiring must go with it. He has revolted."

"A few weeks ago, John A. Holman, broadcasting manager of the American Telephone and Telegraph Company and chief of WEAf, told 2,000 diners, that the public demand for classical music has been unprecedented in the last two years, to the detriment of jazz programs. Mr. Holman said that in January, 1923, about 75 per cent. of the radio fans demanded jazz; in January, 1924, the jazz fans had diminished to 35 per cent., and in January, 1925, only 5 per cent. of the people who wrote to the company demanded jazz. Mr. Holman added that his company had received 54,000 letters on this subject in January alone."

The poet Goethe, a good many years ago, uttered a truism which is applicable to the twentieth century: "The effect of good music is not caused by novelty. On the contrary, it strikes us more the more we are familiar with it." Contrary to orthodox opinion, familiarity rather than evolution is the real source of musical enjoyment and appreciation.

Though the radio may be elevating the "listening ear" of America, there is still enough of the ugly and vulgar being played to make a protest justifiable. Jazz has undoubtedly added humor and satire and a piquancy to music. It is supreme for dancing. It also affords excitement, diversion, relaxation and is a stimulant for the Tired Business Man, so prominent in America—but is it musical food for the children? Jazz may be compared to hors d'oeuvres, or to highly spiced condiments, which even the adult uses sparingly. It is not a balanced ration for the young. It does not contain the proper proportion of protein and calories for a normal, healthy musical growth.

It is the public school teacher of Music Appreciation who must step forward and direct America's musical diet. It is not only "Music for Every Child—Every Child for Music," it must also be "Good Music for Every Child—Every Child for Good Music." A large percentage of homes are not supplied with wholesome, beautiful music.

An illustration of this lamentable fact came to me a few weeks ago. A grade teacher who did not have all the material she needed, asked her children to bring records from home. Among several brought in, was one whose title was not familiar to her. She was trying it over during a recess period, when a small boy who has come into the room said: "Oh, Miss Blank, don't play that. Its just like the music we have at home. Please play some of *our* kind of music."

How shall we teach the "listening ear" to children? The world's musical literature is vast and varied, where shall we begin, what shall be our approach? The child should be considered the epitome of the race. Spencer tells us that the feeling for rhythm and the feeling for melody are inborn. They are as instinctive as our sense of smell and our sense of taste. Admitting this statement, let us make this racial instinct for rhythm and melody, our starting point.

What is this rhythm which some claim is becoming the fourth "R" in education? A few years ago we had to consult dictionaries for its correct spelling. Now, thanks to Dalcroze, it is a household word. Youngsters and grandmothers, the business woman and the social leader all take rhythmic dancing and do their daily rhythms.

Rhythm is difficult of definition. It is easier to show what it is, than to tell what it is. Spalding in his book "Music: an Art and a Language" says:

"No one can define rhythm except by saying that rhythm, in the sense of motion is the fundamental fact in the universe and in all life, both physical and human. Everything in the heavens above and in the earth beneath is in ceaseless motion and change; nothing remains the same for two consecutive seconds. Even the component parts of material—such as stone and wood, which we ordinarily speak of as concrete and stationary are whirling about with ceaseless energy, and often in perfect rhythm. Thus we see how natural and vital is the art of music, for it is inseparably connected with life itself."

Rhythm is not time, it is not meter, it is not accent. Time is the tempo or speed of a composition and is designated by the words, "Adagio," "Allegro," etc., or by metronome marks. Meter is designated by the fractions at the beginning of a composition. A 3-4 meter-signature is found at the beginning of

a waltz, a minuet, and a mazurka, but their rhythms are entirely different. Rhythm is the measured motion of music—the flow of tone. Children seem to grasp the meaning of rhythm, when it is called the pulse or life-beat of music.

We are told that rhythm was primitive man's first means of expression. Since it is also the life-beat of music, we should make rhythm the starting point in a child's musical education. Music is so intangible so elusive, how can we gauge a child's perception of rhythm? We can judge it only by his bodily expression of rhythmic movement. When he claps his hands, marches or dances in response to music, we can see whether his rhythmic perception is correct or incorrect.

There are so many interesting things to do to music for rhythmic response. The response may be directed or suggested by the teacher or may be left to the free expression of the child:—mimetic play, appealing to the child's instinct for imitation; folk dances, games, marches, lullabies, dramatization of music and songs; gymnastic games, kindergarten bands, etc., etc. This response to rhythm in bodily activity, this "doing what the music says," brings a co-ordination to the youthful body which cannot be overpraised.

To prove that the importance of rhythmic activity is not merely visionary and theoretical, I will give one of many illustrations which have come to my attention. Last fall on the fourth day of school, I was passing through a school building, when a 1B teacher motioned me to come and see some rhythmic work. I of course eagerly consented. The children went through several rhythmic games in a most surprising way, considering they had been in school only four half-days. In answer to my astonished questions, the teacher told me that for the first few days of each school term a great part of her work was spent on rhythm. She had found that music brought about a school-room behavior that no amount of talking could effect. The children became unified and co-operative through rhythm.

Another example of the power of rhythm came to me last week. I was listening to a primary band, which was preparing for a "concert" to be given for the Mother's Club of the school. I noticed the unusually fine rhythm of one of the little drummers. As the leader did not have the same rhythmic response, I suggested to the teacher, that the boys might change places. "Oh, I couldn't do that. John would be heartbroken if parted from that drum." She then told me John's history. He had been the problem of the room all year. She had tried every device to gain his interest in school room activities. When she had asked the children to bring in any musical instruments they had at home, John had none to bring, and could buy none. A drum was brought in. John's eyes sparkled with interest. One day he begged to play upon it. The teacher immediately saw his talent. She herself bought John a drum. She uses with him the system employed at universities for athletics. When John's scholastic work is up to a certain mark, John plays in the band. It is needless to say that within the last month, John has learned to read and write.

*Melody* is also an essential in music, and according to Spencer, our sense for melody is inborn. We should therefore develop this melodic instinct in children. When do children listen to melodies? They listen when interested.



Then follows the question, when are children interested in melodic music? The modern teacher has only to apply the principles of psychology to find the open sesame. Begin with something from the child's own experience or knowledge, and lead from that to the new idea; or excite the instinct of curiosity, etc. There are a number of approaches pedagogically correct, which gain the attention. With the interest established, the problem is half solved.

Songs with simple tunes and with words about familiar objects are invaluable: "I Love Little Pussy," "Little Jack Horner," "The Bunny," "Robin Redbreast," "See-saw," "The Butterfly," etc.,—all create interest.

Story-telling music also has its place in creating attention—"The Tailor and the Bear" by MacDowell, "The Clock," etc.; but one should not feel that all music needs a story to interest children. We must be careful not to impose too many of our own ideas about music upon children. Melody is emotional and spiritual in its appeal. When giving our own perception of beauty, we may limit a vision much more keen than our own.

The correlation of beautiful music with beautiful pictures also helps to draw the attention to both the melodies and the pictures. Select pictures which will interest children. For example take two pictures; one of children in activity skipping, playing or dancing, the other of a child in its mother's arms. Play the Schubert "Moment Musical" (the xylophone record) or the Brahms' "Cradle Song." Have the children decide which picture the music fits.

Another method is to have the children draw what the music suggests. I had an interesting experience this winter in a third grade room. A lesson correlating pictures and music had been given. I then played the Saint-Saens' "Swan" and asked the children to suggest what they would draw to fit the music. The music was not explained, the title was not given. One boy said he would draw a picture of himself lying beside a brook watching the clouds pass. He had caught the feeling of water and quiet movement. Another said he would draw a picture of his little sister saying her prayers before his mother's knees. He had caught the spiritual beauty. We cannot fathom the child's perceptivity and must not limit his vision.

Children should be "flooded" with beautiful melodies. They should learn music the way they learn their native language. A child learns to talk by imitating the sounds heard around him. He speaks long before the symbols of his language are mastered. The child who has heard music around him from infancy, sings or plays much more readily than the one to whom music is a novelty.

How frequently do we hear the teacher in the poorer districts of town tell how slowly her children learn to sing. While the teacher of the more affluent children, tells how easily her pupils sing, because they take music lessons, or because they hear so much music at home.

In one of the poorer districts of Indianapolis, there are many children from the mountains of Kentucky. They have come North with their parents who seek work during the winter months. These tall, awkward children have had so little schooling, that they are placed in the primary rooms. They apparently have heard little or no singing. Many have never seen a piano or a talking machine before entering this school. Consequently they sing with great dif-

ficulty. They are bewildered by the maze of unusual sounds. The listening lessons in the primary grades lay the foundation for the singing, playing and technical music of later years.

*Form*, the structure, pattern or design, is another of music's essentials. It is intellectual in its appeal. The foundation for this intellectual appreciation of music should also be laid in the primary grades. As one writer has said, music will not "stay put." We hear it and it is gone. On account of this evanescent quality, themes are constantly repeated. Repetition is the "most important constructive principle in music." The little themes or motives with which the composer builds his composition, are constantly reappearing. In the simplest songs such as "Old Folks at Home," "All through the Night," etc., the first four measures are heard three times (the pattern being A-A-B-A.) In larger compositions of the Ternary form such as "Narcissus" by Nevin, the "Minute Waltz" by Chopin, etc., the first part re-appears at the close. In the Sonata-form used in Sonatas, chamber music, symphonic music, etc., the two short themes are constantly recurring. They are like real persons. They are the dramatis personae of music. The music centers around them, and their development. The aural recognition of these themes demands intense concentration, accuracy of memory and frequent hearing.

Preparation for this intellectual listening should start with the six-year olds. Ask that hands be raised whenever the bear grows in the "Teddy Bears' Picnic," or whenever the cuckoo is heard in Daquin's "Coucou." Tap on the desk in the "Shoemaker's Song" of Gaynor's, with the "Rat a Tap Tap." How many times does the "Wild Wind" say "Ooh," etc. In later grades hands may be raised whenever the happy, skipping theme is heard in Dvorak's "Humoresque" or when the "Tick tock" theme is played in "Amaryllis," or when the Rondo theme appears in the Beethoven-Kreisler "Rondino." Concentration and memory are being developed and intelligent listeners are being trained—listeners who will co-operate with the composer and the performer in making music successful.

An example came to me a short time ago of the effect and power of music, even when the child is not consciously listening. My little ten-year old daughter was telling at dinner time about the Music Appreciation lesson which had been given her room that day. She remarked that so many of the children did not know the "Traumerei" but that almost all know the "Marche Militaire" of Schubert. I naturally asked where they had heard it before. The teacher had asked the same question and the children had replied, "At the North Star." The North Star is a small neighborhood picture theatre with an electric piano for its orchestra. The children go to the theatre only to see the films. They have no thought or interest in the music. They sit on the edge of their seats and laugh or cry, clap or shriek, and often stand and jump up and down with excitement. Still the music from a wretched piano-player had so entered the sub-conscious, that the children were able to recognize the "Marche Militaire" when played at school. How much more potent must music be when listened to intelligently with every perception alert. The possibilities are overwhelming.

Our Indianapolis poet, James Whitcomb Riley, once told a friend that he loved music but didn't know much about it and couldn't carry a tune "even if it had handles on it." How many other people of his generation and of ours have been barred from the happiness of the understanding and the participating in, good music. We must see to it that the pleasure of song and the joy of listening understandingly to music, be not denied our future poets and citizens and "dreamers of dreams

America has rounded the curve on the road toward the appreciation of beauty. All the Fine Arts are pressing forward toward the goal. Architecture, always first to achieve, due to man's homing instinct, has produced a new model for the world. The soaring monuments of stone and cement known as the "set-back" buildings, which are rising along the Eastern coast, rival in beauty the mountains of the West. Sculpture and painting are achieving and receiving recognition in continental art centers. Dancing though still following in the foot-steps of Russia and France, is evolving an American idiom of expression. Poetry, according to an English critic, is due to a Renaissance in America within the next five years. Beauty has even entered commercial life. All the successful manufacturers, whether of automobiles, bath-room fixtures, electric lights or wearing apparel, are including the appeal to beauty among their assets.

Music, the most spiritual of the Seven Arts, and the last to develop is still striving. Shall we not seize this opportunity and help mould an appreciation of beauty, which may result in an epoch-making expression of music in America? When children listen daily in the public schools to good music, America, too beautiful, will become America, the musical.

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## Materials and Attitudes in Developing Appreciation

LOUIS MOHLER, *Teachers College, Columbia University, and New York University*

One authority defines art as, "Every regulated operation or dexterity by which organized beings pursue ends which they know beforehand, together with the rules and the results of every such activity."

In the procedure which we are in this present day accustomed to hear termed, the teaching of appreciation, our attention is many times focused upon *materials* of art, literature and music, rather than the situations and agencies that have helped to develop them, or without considering the influence that the subjects may have exerted and may continue to exert.

The sociologist admits that there is much in the beautiful when he says that beauty in its highest sense may be useful. He recognizes that at various stages in the evolution upward, society has used the aesthetic sensibilities as

powerful lovers of progress. In considering what influence good music and literature may have upon the lives of children we are led through actual experimentation to prefer to consider art for life's sake rather than art for art's sake.

Beauty of melody and beauty of form alone are abstractions. There can be no beauty without form and there cannot be form without content. But content is less defined in some art expressions than in others. Wherever there is content there is an appeal to thought. This makes an art expression a means for reflection, a process that involves as a background, the experience. Or we may say to appreciate fully the mind must become creative. Just to look upon beauty, to read the poem, to listen to the music may be very enjoyable, but it may be a superficial type of enjoyment, when we compare it with that which comes from being fully enlisted, and to be so requires a contact with material that is made only through a situation in which we find our attention focussed upon some phase of it, that within the scope of our experience, finds an answering response.

Reflection is a type of contact. Art, to be made real environment, must be brought into contact with the lives of children. As vital teaching develops an idea in the mind of the individual as it developed in the race, and art itself being a creative product, we may reasonably claim that we can develop a real appreciation of music as an art only through self-activity, which is itself a creative process.

We base our judgment of a teacher's ability, to a degree, upon procedure in the use of means and materials. We may say we base our judgment upon attitude. This attitude will depend upon the purpose the teacher wishes to accomplish. The purpose in turn depends largely upon how well the teacher understands his group, or upon his understanding of the nature of children or adults in the group, and upon his knowledge of the subject matter itself. Furthermore it depends upon what the teacher considers to be the nature and need of society. For in giving an opportunity to develop an appreciation of art, or music, we would not want the teacher to miss the chance offered by this means which has its origin in ideals, to incite a preference for things that are best and most worth-while and thus purpose to develop traits of character that are the dominating features of the men of a democracy who have a fine influence.

Under the title, "Materials and Attitudes in Developing Appreciation," we must, for the sake of brevity, limit our discussion to the music on phonograph records and re-producing piano rolls. This kind of music may be used by the grade teacher, and it premits of broad and varied procedure. Whatever good principles of teaching apply to other subjects in our school curriculum, will also apply to the developing of an appreciation of such music material, if it be of the right type. It must be a selection which may be classed as to composition and reproduction, *a genuine art expression!* Music that has been beautifully arranged and recorded. It must be material of such quality as will appeal at first hearing and, after this first hearing, leave a desire to know what qualities made it so interesting and enjoyable.

Music materials on record and re-producing rolls, if they have the qualifications of genuine art expressions, will satisfy the natural desire for beauty

and also satisfy our desire for order and proportion. Such materials will be the nucleus of subject matter around which the teacher and the class may relate achievements of the race and such social conditions as have controlled the lives of men, thus forming cross-connections between this subject matter—the music—and the more direct experience of life through which the group may properly reorganize their experiences, and widen their outlook upon life, such subject matter will justify its claim for a place in the curriculum of our schools because through it pupils may plan, purpose, judge, execute and generalize for themselves. The weak point in education, music education as well, has been the failure to recognize such possibilities. Appreciation, in a sense, is true enjoyment, and real enjoyment comes only through expansion and achievement.

The finely artistic teacher is sensitive to right materials and comprehends their scope. Like the artist he approximates the end he wishes to pursue and organizes his thoughts and that of the group around the material with that end in view. This continual interplay between material and the minds of the pupils in his care creates the ideal situation to which *they* respond and in turn *he* realizes a degree of his idealization as a result.

The difference between the finely artistic teacher and the mere artisan is in both aim and method of procedure, granted the material used is the same. The teacher who sets out to develop an understanding of the scope of an art expression must first of all know fine art and before he can possibly know that, he must know the fine art of living. As art represents so broad a scope of human experiences, to comprehend this scope he must be a fine artist at living. He must be a scholar of broad attainment. He must know history, literature, science, and religion for they are the sources of the artist's inspiration.

Such a background seems to be necessary for the aspirant who wishes to incite a preference for only the best music. It does not demand that the teacher needs to be a performer of music so much as that he shall know music. And to know music is to know how it came to be. It is a background from which we may expect the right philosophy of life and which will also give the right philosophy of education.

The teacher who realizes the *purposes* of education chooses his subject matter with fine discrimination for the group. In his procedure he will not waste the time of pupils in aimlessly passing from point to point with materials that do not function. Relying upon a full, rich experience the artist teacher becomes versatile in the ways and means of his craft. His ways of presenting the same material seldom ever repeat themselves. Every incident relative to his subject is a challenge to his resourcefulness. His is a life of experiment and adventure. There is nothing of dull repetition, or of monotony and routine. He pushes aside the recipe-like schemes used so freely by the artisan. He is an idealist and will use only the best music that is available and that will meet the present needs of the various groups. He will attempt to realize his ideals through this music as his means of appeal.

The appreciation of good music is one of the finest things that belongs to life, but it does not manifest itself through the naming of composers and their compositions, nor is it evident in the recognition of instrument tones, nor in the aimless picking out of motives and themes. These are phases which may

and do appear under the guise of "teaching music appreciation." If they are used by those who have not the correct standards of values of the right sense of relationships they are, most always, dwelt upon at the expense of the pupils. Appreciation of good music is manifest through its preferment. The real man is not found in what he does but in what he prefers. When we incite a preferment of best music we incite a contemplation of the beautiful and good. Such contemplation may become an attitude, a controlling influence for the growth and happiness of the individual as well as the best welfare of society.

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## The Formal Banquet

POMPEIIAN ROOM, BALTIMORE HOTEL

MR. GEORGE H. GARTLAN, *Toastmaster*

PRESIDENT BREACH: Those of us who had the pleasure of hearing Mr. George H. Gartlan on Tuesday will have the pleasure of seeing him in a new and different roll this evening as our Toastmaster. He will have charge of the program.

TOASTMASTER GARTLAN: It seems very fitting that a Toastmaster's duty is a little bit more than taking care of the delightful program which has been arranged for you tonight. The eighteenth anniversary of the Music Supervisor's National Conference is particularly significant for a certain reason. We owe a great debt to the founders of this wonderful Conference and in these eighteen years they have gone ahead struggling, fighting for the ideals which they set forth years ago. In the meantime a lot of new people have come in and joined this great movement. Now, what are we going to do after accomplishing what we have? I understand with but few exceptions in the United States music is a firmly established subject in every school curriculum and, now that we have it what are we going to do with it? It is time that we look upon the things we have done and also to the future. This Conference has succeeded in growing in two ways. It now has length and breadth but it has not height. It is like all other big movements. You ask "What is its height?" And that is difficult to answer but we must go far with spiritual height that we have not yet attained. It is not the fault with us or any individual for anything we have done and have not done; it is what happens to every big movement. We have made our place and now we have to say to educators we are big enough to call you to that spiritualism which music proclaims. This is a difficult thing to do. I notice in talking with many people, when they ask questions about racial differences, about religious differences and everything else that goes to add trouble to the world, we find some sort of a surcease in education teaching people to live better than they have before, and what do they ask? They ask that the nation shall make the children and they should say that it is the child who makes the nation. And I think our work is so grand and so noble and so glorious that we have a right to be proud.

When I was a little child my impression of literature, poetry and music lead me to believe that all literature and poets were people who existed in a framed picture or funny statues. I remember the first impression I ever received of Richard Wagner was a wart on a statue.

To introduce Edwin Markham is not a difficult task. I could stop right now and say "Ladies and Gentlemen, Edwin Markham," and that would be enough, but being Toastmaster I crave this privilege that I know he is too modest to exercise, just to read a few things said about him by men who have a right to know.

"Edwin Markham is our greatest living poet."—(Edwin Collman.)

"The greatest poet of our time."—(George Sterling.)

"A poem by Markham is a National event."—(Johnson.)

"Edwin Markham is the greatest poet of the century."—(Ella Wheeler Wilcox.)

"Edwin Markham the most talked of man in America."—(Saturday Evening Post.)

"Edwin Markham is the man with the hoe, the whole Yosemite, the mighty, the majestic."—(Miller.)

He is the man who knew all about the country about which he wrote and spoke, and Mr. Markham, I am sure, you will give us all a thrill and we hope that you will be kind enough this evening to also read to us "The Man with the Hoe."

MR. EDWIN MARKHAM: Ladies,—Well, that is enough; the rest of you are negligible. I want to stand well with the ladies and I intend therefore, to give you my toast to the ladies. My toast:

"The devil drove woman out of Paradise but the devil himself cannot drive the Paradise out of woman."

Isn't that a good beginning?

I am glad to be here this evening, because I am always glad to be anywhere. But really this is a wonderful town to be in. It reminds me of some city in the South where they are all heart and romance and mystery. I am very glad and honored to be here in the presence of this great body of men and women who are devoted to what seems to be to be the greatest of all arts, the art of music, for music comes in immediate touch with our souls. There is hardly anything on earth and materiality between music and our spirits. You have to use celebration of thought with the other and in connection with music you feel transported and transfixed with this in-rush of power from the emperian.

I am reminded of the little story told of Rossini. He was sitting in his study one afternoon when suddenly an organ grinder began to grind in front of his house in Italy and the grinding was so poor that Rossini could not stand it any longer; he swung open the door, rushed out into the path, going down to the gate and made his way there swiftly, the pebbles falling before his feet like startled birds. Presently he came into the street; he knocked the hand of

the organ grinder from the crank, seized the crank and began to turn it, saying at the same time, "tempo, tempo, tempo." "Who are you?" Said the organ grinder very much excited and aggravated. "I am Rossini," said Rossini "Ah, ha, Rossini, Rossini," said the Italian falling upon his knees and he at once folded up his tent and left for that day. The next day in the afternoon he heard the same organ grinder out there in the road in front of his house and he looked through the curtains and saw this organ grinder hard at work with a great placard posted up on it bearing the printed words, "Professor Pagadeni, pupil of Rossini." So, I come to you as Professor Pagadeni this evening. I have had four minutes instruction in music and I have come here to tell you all about it.

I am reminded also of another incident that happened to me when I was quite a young man, it must have been some eighteen or twenty years ago when I was in California; you know I came from the far West; a great many bright men have come from the far west. And the brighter they are the sooner they come.

I want to say, beloved, that I came a long while ago, but now to be serious I left California, as we all do, of course, and I have proved my affection for it by writing a book of six hundred pages on the far West. That is a sufficient advertisement for the book.

I want to say that in California I was walking down a road one day, a tree watched and embowered road, when I saw a small boy ahead of me and suddenly he heard a bird sing in the bough of a tree. He reached down immediately and picked up a stone, drew his hand back and held it for a minute, and then his hand gradually fell to his side. After a moment his hand relaxed and the stone fell to the ground. I came up to him and I said, "Why didn't you throw at the bird?" "Oh," he said, "I couldn't because it sung so." That is all I have to tell you tonight, is that there are a great many things we cannot do because the thing sings so.

Music is a mysterious charm, that touch of the Infinite, that touch of the Unseen which makes it impossible for us to do certain things.

The history of music,—from Delphic Apollo to Debussy, is a long listening-in of men at the doors of the mystery, a long effort to gather knowledge of sound and silence, forming harmonies. Also a long effort to create the instruments of wood and string and metal needed to capture this mystery of shaken air—a long effort to invent the symbols for writing down this mystery and making the capture end of music permanent for himself and for the people uniform. Out of music we all come, and back into music we all return. Life is music; death also is music. If we go deep enough in any direction we will find melodies. These songs and harmonies heard by our mortal ears are only the brief outward expression of the inward and unheard song of life that pervades the universe. The morning stars sang together in that far beginning chaos rose into ordered form. Yes, the morning stars and all stars are forever singing.

Music is the motion of the All, the movement of God in His Universe.

So we need not wonder that in the Apocalypse, "John of Patmos" heard a rush of celestial harmonies, heard the voice of many waters, the voice of a great



thunder, and the harpers harping with their harps and singing a new song before the Lord."

It is interesting to remember our rise from the crude pipe of the hollow reed and the drum of the hollow log and the plucked strings of the hunter's bow, till we are now enchanted by banks of strings and silvers and brasses and drums in our modern orchestra of a thousand woven tones.

One of man's earliest conjectures assumed a deep relation between musical sound and the movements of the stars,—between the seven strings and the seven planets. Pythagoras was first to discover that the universe moved on the deep law of numbers, the law of music. It is not surprising then that he and his followers, humbled by this illumination, worshipped number as the central fact of the Kosmos.

Leaping down the ages we reach the eleventh century when the musical notation was invented,—a thing well nigh as momentous to man as the alphabet of Cadmus and the movable types of Guttenburg.

In its beginnings, choral music was heard in great temples and theatres, as in the Temple at Jerusalem, in the theatres at Athens and in the Cathedral in Rome.

When knighthood was in *feather* a knight had to have accomplishment in music; this made music popular at the Courts of Kings and Feudal Lords. Now arose the Troubadors and the Minnesingers who carried music into city streets and country lanes; Hans Sachs, the shoe-maker, a master singer of Neuremberg carried music into all his guilds, the first regular music of the common people. At the same time Luther introduced the custom of congregational singing in the common tongue.

Now, music was abroad in the world; all the little Folk Songs, songs of fishers and hunters and boatman and herdsman and soldiers and lovers must always be this sounding out of the unquenchable romance of the people.

What would a lover be without his song? Lovers must always sound out of this unquenchable romance of the people.

Italy is another shrine of music. The children in that nightingale of lands, frequently grow up to be critics and singers and even to be virtuosos. I recall a late afternoon in Maine when a group of Italian road diggers, having finished their work, flung their shovels over their shoulders and then went down the home road singing a wonderful lyric from the old opera.

That is one of the grim moments in my life, for this was a glimpse of the good time coming when the grimness of our material struggle will pass away in brotherhood, and we shall have in the world a union of Labor and Culture.

Now, we have reached the epoch of the first great composers,—Handel and Bach of the late seventeenth century, born close together in time and place. This great work towered on the world, while in America on the Atlantic Coast the Puritan Colonists were still called to church by drum beats and were nasally singing psalms started by the tuning fork, while on the Pacific Coast the Fran-

ciscan Missionaries were teaching the old Gregorian chants to the Indians, with notes as big as your fist, painted on sheep skins stretched above the altar in the adobe cathedrals, now in ruins.

Puritanism had a noble purpose and practice, but it went astray in placing too much emphasis on a moralism divorced from artistic beauty. Puritans went wrong in thinking that the pleasant thing is likely to be the wicked thing. So they denied to themselves the joy of music and drama.

It is likely that this denial of artistic expression, this morbid dwelling on penitential psalms and imminent hell-fire, drove the Puritans into crude sulphurous orgy of the Salem witchcraft. Man needs an outlet for his pent-up volcano of emotion. Art is the divinely provided outlet.

Great music hath kinship with great ideas and she seeks their company. Turn to the Boston of 1828. The Boston of a hundred years ago, and we behold the people gathered for the first time in America to listen to the soul-stirring orchestral harmonies of the great composers. These concerts began with the magic of Handel, and afterwards rose into the ocean thunders of Beethoven.

This miracle of music descended on the people as a beatification, as an inrush of supernal beauty from some rift in the over-hanging sky. For two hundred years, ever since the pilgrims, America had been chilled by an austere doctrine of holiness and now for the first time she began to feel in a big way a spring tide of the beauty of holiness, the holiness of beauty.

The great burst of music in America thrilled the cities of the Nation, and the vibrations of it still live in the memory of our hearts. And there is no other memory worth talking about except the memory of the heart, for all great music appeals to the deep and universal emotions. Hence it is not created for a few, for a coterie, for an exclusive set,—never, for they shut humanity out, and thus shut themselves away from the profound sources of art.

Music, on the deep ground of her being, has one root with all the other arts. In fact, there is only one at the root but there are four or five prongs of that one root or that one principle of art, that is attempting to do the same thing. They are all seeking the same end,—the revelation of the divine beauty as a power to elevate and ennoble the soul; so that art is an exact correlation and comes on all fours with the higher principle that is in religion. They mean the same thing. Absolutely! If you will divest religion of the mere theologies, which are sometimes harsh and hard to understand, and get to the uttermost principle of religion and the arts you will find they stand for the same thing exactly. So I have a lecture which I call the art candles of the altar.

Music is a mysterious and a magical thing. She floods us with liberating ideas and scatters upon the soul glimpse and gleams of an ideal philosophy,—suggestive of a vaster social justice, a nobler freedom, a more divine humanity. And with all this we get beautiful intimations of the dignity of man and whispers of his divine destiny. Neither music, nor any other art, ever comes as a pedagogue with a string of dry maxims and moralities in her hand; she is not the herald of a barren utility. No—she comes as a glowing inspiration, as a divine

ecstasy. She comes as a priestess from the altar of the God. She comes as a young radiant religion, freed of all hard ecclesiastical chains,—comes uplifted, unfettered, winged, luminous, wearing her robe of stars.

Why is music so mysterious, so magical? Why has it so deathless a power upon the soul?

Perhaps Plato, speaking out of ancient Greece, can help us in our struggle with this baffling question. He tells us that all knowledge is only reminiscence, only the recollection of ideas which had been preceded by the intellect in some pre-terrestrial existence.

Perhaps we touch here upon a profound reality in our forgotten origins. Perhaps there is a deep truth buried in that old Scriptural poem that tells the story of Eden, the story of our primeval perfection, the story of our fall from innocence and beauty, the story of our lost paradise.

Yes, it appears to certain thinkers that sometime in the remote past, man was nearer to perfection, nearer to the divine harmonies of life. He had then a sense of the heart-beat of the God. All bibles and all traditions have hints and rumors of this pre-historic existence. In that blessed time man was in closer touch with the creative energy and eternal wonder of the universe.

It also seems that man could not keep this high ground. He listened to the seductive serpent voice of the senses; he ate the perilous apple; he lost his priceless illumination; he was forced to leave his Eden, passing out under a flaming sword to a lower world of pain and tragic struggle.

This man is an exile in his world, an exile from his ancient paradise. He is in battle with forces not understood. He is banished into a region of wars and diseases and poverties. He is in a strange country; he is far from home. Often he longs for the music and the marvel of vanished antiquity. He longs for the lost ideal, but even in this tragic exile, man is not utterly forsaken. At times, in moments of reminiscence, beautiful dreams visit his soul, dreams of his lost perfection, his lost homeland; and he joyfully seizes these dreams and tries to detain them in the creations of art.

Now, that is a conception that you can take or leave. Thus only through the creation of genius do we recover and retain some chance fragment of the loveliness that has been lost. These tone-poems, these word-poems, these color-poems are all reminiscence of the higher world from which we are exiles, the higher world toward which we are pilgrims.

Unquestionably there is a vital affinity between the great tone-poems and the great ideals of the soul. They flood us with a mystic and irresistible force that rouses the angels of our better selves, the sleeping angels of the resurrection.

Thus music comes to restore the soul to its lost loveliness, to recreate the broken image of God in man. It rises out of the Unseen Holy. The composer bodies forth some wild harmony of the God, and this harmony recreates us who listen. All true art is the effort of the God to mould the soul into the Divine likeness.

Therefore, the artist, the true artist, is not a mere dilettante, a mere aesthetic coqueting with beauty. He is a priest of a high purpose, bearing a sacred mission. He is indeed a priest in a temple, calling down the fire of the God upon the altar of the soul.

So it is no small matter even to listen to the sonatas of Beethoven, the masses of Mozart and Haydn, to the Sonata Pathétique of Tschaiikowsky. For we are listening to the voice of the Love, that made the world; and that voice is making the final appeal of the God to the soul. And as Love utters her last appeal, she lifts a little for us the veil that hides the lost Ideal.

In this appeal of art, especially the appeal of music, we are swept away from the husks of creed, swept out into the open and starry spaces where we hear no religion except brotherhood and no wisdom except the wisdom of the heart.

So all the noble arts are only divine voices appealing to man to rise to his lost paths and to recover his lost fatherland. They are calling, those voices, ethereal as the voices of the morning. They are cries from our ruined Arcady. They are appeals to all that is left of the heroic and human in the soul of man.

But he does not always listen, does not always hold the high state. There is a degenerating force active in the race, tendency for all exalted things to lose their dignity with time. All glowing and breezing ideas tend to lose their light and burden. This is the history of the great religion and political dreams. What was once fire becomes formula, what was rapture becomes rote. What was poetry becomes prose.

What can save man from the degenerating powers, save him from this downward tendency in our existence? He must be continually aroused from the world stupor. Music is one of the great arousing energies. She can help to save man by causing him to look forward upward to the ideal, to that beauty that forever allures and eludes.

Thousands have testified to this miracle of music. These mysterious harmonies come raimented in terror or beauty; and, behold they awaken in us all the terror or beauty we have ever known or ever dreamed of. They seem to fuse all of our past and present and future in one golden moment of emotion. They flood the abyss of being, calling up ideas out of the vast deep,—perhaps ancestral intonations and forgotten memories, intuitions it may be of other lives, of other stars.

In this way a great musician discloses to us new vistas in new worlds, new visions of the spirit never apprehended before. He releases a power that gigantically bears us a loss out of the dust.

The greatest achievement of the world will be the unification of the race. Art,—especially music,—tends to work that miracle.

Art is the transmission of a noble emotion. The artist feels some wind of the spirit, and his art-work transmits this emotion to other men, and this emotion that makes them feel alike, tends to draw them into unity. They begin to see through the same eyes and feel through the same heart. Thus they become kindred, friendly, fraternal.

The great composers, men like Beethoven, Handel and Mozart were not triflers with music. They were deeply in earnest. They had great hopes for man. They were alive with the social passion. They were lighted inwardly by a vision of a heaven on earth, a heaven made possible by men grown heroic and Godlike.

Above all others, Beethoven struck the social keynote of the new-time. His deep music is profoundly human; and as we hear the ocean in one shell, so we hear in his music the surge and thunder of a grander future for mankind.

We only need to read Wagner's essay "The Faith of the Future," to find that he also stood out upon the walls of the morning, that he also was inspired in all his work by the music of social humanity. All of his grand operas are vibrant with the idea of a divine social destiny for the race.

Now, we seem to be standing under the breaking heaven of a new age. All problems are in a ferment; old ideas and ideals are drifting. Life seems to be breaking from its old moorings.

Music must take her high imperial place—not always be called in as a king's jester to supply a few minutes of diversion while the real business of the hour is waiting to go on. Nor should we be satisfied with a band that regales us with noisy jazz, nor even with pot-pourri's from operas, all snatched up in the hurry of the moment to fill a gap. Art is not a miscellany. Art is an organic, a breathing form, complete in all its parts; and you can no more tear an art to pieces and leave out this or that any more than you can take off the arms of a human or take off his feet and say that he is complete without those items.

Music is too divine a thing for any sort of belittlement. You all know the vast reaches of the great music. You remember that exciting number from the Hymn of Praise, where we hear again and again the anxious question, "Will the night soon pass?" And you remember where the wondrous soprano, like a shaft of sunbeams, flashes in with the startling cry of consolation, "The night is departing!" Then rushes in the victorious crescendo of the chorus filling the world with splendor and sweeping all obstacles before it in a blaze of marching thunders.

Need I pause to speak of other glories of musical greatness? You all know Handel's sublime hallelujahs, the sunburst in the Overture to William Tell; the whispered peace in the concluding chorus sung at the tomb of Christ, in the passion music of Bach, the noble grief of a people bewailing the loss of hero, in the Funeral March from Beethoven's Heroic Symphony; the benign chorus from Elijah, the music of Consolation for suffering hearts with that cry of beautiful passion, "He watcheth over Israel!"

Perhaps the older ones among you will remember that when Alexander Von Humboldt, many years ago passed on to the next chamber of the mystery, our Louis Agassiz delivered a funeral oration in tribute to his great co-worker in the field of science. Music added her solemn charm to the event. It was an ideal program. In the beginning the people heard Mozart's Chorus of the Priests of Isis changing their consecration of a noble youth as a devotee of Truth, imploring him to follow her wherever she may lead. Then at the close of the oration was heard the wondrous overture to The Magic Flute, followed

by the first movement of Beethoven's Seventh Symphony, all suggesting the central theme of the oration—the eternal pursuit of unity, the eternal pursuit of Truth, through all the many windings of the labyrinthine mystery of life and thought.

These great musical creations should be heard everywhere. They belong to the immortal glories of our world. They are voices calling us to the Lost Ideal. They seem to speak to us of the reality and eternity of our dreams.

Now, beloved, I want to give you a little poem of mine entitled "Child of My Heart." This poem was written about my boy, Virgil. When Virgil was four years of age—he is now twenty-five and a professor in the University of California—but on this day Virgil was four years old, and ladies and gentlemen, he was the most active being on the planet. I never saw his like. When he came into the room he entirely set aside that principle of natural philosophy which is that no two objects can occupy a single space at one time.

This is a quatrain, a four line poem I wrote to Virgil, because I told him one day at the breakfast table that I was the autocrat at that breakfast table. I told him at that time that all things were poetical. Why? Because everything is mysterious; everything is strange; everything touches the infinite; and therefore, everything has a poem in it. And he at once went out of the house and brought in a carload of things in his arms and banged them down on the table demanding that I write a poem on everyone of them. I couldn't do it, so I have left some subjects untouched for the poets of the future.

I wrote him a quatrain on a bird's nest I found swinging on a limb in the garden one day. It is entitled "Three green eggs."

"There are three green eggs in a small brown pocket,  
And the breeze will swing it and the gale will rock it.  
'Till three little birds on the thin edged teeter  
And our God be glad and the world be sweeter."

Of course, you all know that a quatrain is very short, being only four lines and easily read for that reason; for it is easy to begin anything but hard to stop. Just like bean vines are easy to begin and hard to stop.

I want to say I have made a note here of a quatrain. I have written one hundred and fifty quatrain, let me confess to you my sins of omission and commission. Some day I am going to print a little book and call it "Oaks and Acorns." This one I have called "Out With It."

"He drew a circle that shut me out—  
Heretic, rable, a thing to flout.  
But Love and I had the wit to win;  
We drew a circle that took him in!"

And the next one is called "Inbrothered."

"There is a destiny that makes us brothers;  
None goes his way alone;  
All that we send into the lives of others  
Comes back into our own."

The next one is a very gloomy subject and it is called "Duty," but it is my duty to give it to you and I will.

"When Duty comes aknocking at your gate,  
Welcome him in; for if you bid him wait  
He will depart only to come once more  
And bring seven other duties to your door."

Another one is entitled "Your Secret."

"Ha, ha, I touch a very tender spot.  
You told it to him and his oath was deep;  
Now here is a question for your wisdom worth;  
Why do you hope another one will keep the secret that  
you couldn't keep yourself?"

Now, another one is a very important one because we are so close to the South where they have so many melon patches.

"When sauntering in your neighbors melon patch,  
Stoop not down to tie your shoes' loose latch,  
And when under his plum trees with the plums in sight,  
Lift not your hand to set your bonnet right."

The next is "The praise of poverty." I heard so many things blamed to poverty that I couldn't stand it any longer without telling some of the other side. We have been told when we lose our riches we lose our best friend, but here is the other side of that.

"Not Wealth for me; she does us double-wrong;  
She slips herself and takes our friends along,  
But poverty ever shows a nobler heart;  
She sticks to us when all our friends depart."

Now listen with your whole body. I want you to be like the lizard out west. The lizard is the principal citizen of California, and he never listens with his ears but he throws himself forward onto his fore legs and listens with his whole body.

This is, "Lincoln, the Man of the People." Let me say I have been through the Southland I find that Lincoln is loved in the South as well as in the North. Just as we love and honor Lee in the north, so Lincoln is loved in the South. I have talked to old Confederate Soldiers and this is the sentiment they express. I also want to say that in 1922 when they dedicated the great Memorial to Lincoln in Washington, D. C., I received a message from the committee headed by Chief Justice Taft, ex-president of the United States, a communication saying that they had read and consulted two hundred and fifty poems on Lincoln and that they had universally decided on mine as the one to be read on that occasion. Of course, I knew they had made a mistake but I did not feel called upon to correct it. Instead of that I went down to Washington on that occasion and read my poem as they asked me to. We had one hundred thous-

and listeners and there were three or four million people listening in on the radio. President Harding delivered the address. In the first line of the poem we have the expression "The Norm Mother." That is the great mother of the Universe.

*Lincoln, The Man of the People"*

When the Norm Mother saw the Whirlwind Hour  
Greatening and darkening as it hurried on,  
She left the Heaven of Heroes and came down  
To make a man to meet the mortal need.  
She took the tried clay of the common road—  
Clay warm yet with the genial heat of Earth,  
Dasht through it all a strain of prophecy;  
Tempered the heap with thrill of human tears;  
Then mixt a laughter with the serious stuff.  
Into the shape she breathed a flame to light  
That tender, tragic, ever-changing face;  
And laid on him a sense of the Mystic Powers,  
Moving—all husht—behind the mortal veil,  
Here was a man to hold against the world.  
The color of the ground was in him, the red earth,  
The smack and tang of elemental things;  
The rectitude and patience of the cliff;  
The good-will of the rain that loves all leaves;  
The friendly welcome of the wayside well;  
The courage of the bird that dares the sea;  
The gladness of the wind that shakes the corn;  
The pity of the snow that hides all scars;  
The secrecy of streams that make their way,  
Under the mountain to the rifted rock;  
The tolerance and equity of light  
That gives as freely to the shrinking flower  
As to the great oak flaring to the wind—  
To the grave's low hill as to the Matterhorn  
That shoulders out the sky. Sprung from the west,  
He drank the valorous youth of a new world  
The strength of virgin forests braced his mind,  
The hush of spacious prairies stilled his soul,  
His words were oaks in acorns; and his thoughts  
Were roots that firmly gript the granite truth.  
Up from log cabin to the Capitol,  
One fire was on his spirit, one resolve—  
To send the keen ax to the root of wrong,  
Clearing a free way for the feet of God,  
The eyes of conscience testing every stroke,  
To make his deed the measure of a man.  
He built the rail-pile as he built the State,  
Pouring his splendid strength through every blow;  
The grip that swung the ax in Illinois  
Was on the pen that set a people free.



So came the Captain with the mighty heart;  
 And then the judgment thunders split the house,  
 Wrenching the rafters from their ancient rest,  
 He held the ridgepole up, and spikt again  
 The rafters of the House. He held his place—  
 Held the long purpose like a growing tree—  
 Held on through blame and faltered not at praise,  
 And when he fell in whirlwind, he went down  
 As when a lordly cedar, green with boughs,  
 Goes down with a great shout upon the hills,  
 And leaves a lonesome place against the sky.

The next is "The Man with the Hoe." It was written in 1889 and is based upon Millet's World-Famous pointing of a brutalized toiler. It is a single figure. You see it all or you do not see it. This is not the "Angelus" which has two figures standing in the field listening to the "Angelus" bell. But this is the "Man with the Hoe," a man who has had nothing but labor in his life, who has had nothing but struggle with the earth and has never been able to come in contact with education. He has never had opportunity to come in touch with those great hopes and dreams that make us men. Never. When man has made two blades of grass to grow where only one grew before they had not been considerate of the little man and they divide and sub-divide among themselves, leaving the worker only a small fragment and most of it is used up in a mysterious way which I have not time to describe, but this man has never had an opportunity at the great table of life. So my poem is a protest against drudgery and industrial oppression. My poem is also an appeal to the Brotherhood of Man to give this man an opportunity. This is not the intelligent workman; this is the man who is just a little above the level of the beast and yet there are millions of him in civilization and he is a danger to civilization because there is no greater danger than ignorance in action, and so it is a suggestion that this man may arise sometime to overthrow civilization. And it is therefore, from every point of view, the proper thing for the strong man of the world to see that this man has justice, and that is the essence of the poem. This poem was caught up and copied twelve thousand times in the newspapers of the world and translated into seven languages. And fortunately it was misunderstood by some people in the newspapers and caused every man who did not understand it to write something he ought not to write about the poem and that would cause seven other men to jump on to him in the press and then someone offered \$2,000.00 for a poem in answer to it and many thousand poems in answer to it were sent in and quite an un-American poem received the prize.

*"The Man With the Hoe."*

'God made man in his own image  
 in the image of God made He him.—*Genesis.*'  
 Bowed by the weight of centuries he leans  
 Upon his hoe and gazes on the ground,  
 The emptiness of ages in his face,  
 And on his back the burden of the world.  
 Who made him dead to rapture and despair,

A thing that grieves not and that never hopes,  
Stolid and stunned, a brother to the ox?  
Who loosened and let down this brutal jar?  
Whose was the hand that slanted back this brow?  
Whose breath blew out the light within this brain?  
In this the Thing the Lord God made and gave  
To have dominion over sea and land;  
To trace the stars and search the heavens for power;  
To feel the passion of Eternity?  
Is this the dream He dreamed who shaped the suns  
And markt their ways upon the ancient deep?  
Down all the caverns of Hell to their last gulf  
There is no shape more terrible than this—  
More tongued with censure of the world's blind greed—  
More filled with signs and portents for the soul—  
More packt with danger to the universe.  
What gulfs between him and the seraphim!  
Slave of the wheel of labor, what to him  
Are Plato and the swing of Pleiades?  
What the long reaches of the peaks of song,  
The rift of dawn, the reddenning of the rose?  
Thru this dread shape the suffering ages look;  
Time's tragedy is in that aching stoop;  
Thru this dread shape humanity betrayed,  
Plundered, profaned and disinherited,  
Cries protest to the Judges of the World,  
A protest that it also prophecy.  
O masters, lords and rulers in all lands,  
In this the handiwork you give to God,  
This monstrous thing distorted and soul-quencht?  
How will you ever straighten up this shape;  
Touch it again with immortality;  
Give back the upward looking and the light;  
Rebuild in it the music and the dream;  
Make right the immemorial infamies,  
Perfidious wrongs, immedicable woes?  
O masters, lords and rulers in all lands,  
How will the future reckon with this Man?  
How answer his brute question in that hour  
When whirlwinds of rebellion shake all shores?  
How will it be with kingdoms and with kings—  
With those who shaped him to the thing he is—  
When this dumb Terror shall rise to judge the world,  
After the silence of the centuries?

I want to say my friends,, I thank you very heartily for this very beautiful reception. I shall carry it as one of the beautiful memories and it is out of such beautiful memories that the worth-while things come. We get no happiness out of our riches or out of our fine things or fine equipment but

we get it out of such beautiful moments as these where we feel each others hearts and know we are among friends.

I want to say that a friend of mine is going to print my little quatrains in a little booklet or leaflet and about the same time, near the end of the year, I intend to secure your list of names and as a memento of this delightful occasion I intend to have my secretary send you those little leaflets with my lyric blessing, my compliments, and with my heart in it, so that you will have both quatrain and heart.

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## Fourth Day, Thursday, April 2

### Instrumental Section

VICTOR L. F. REBMANN, *Director of Music, Yonkers, New York, Chairman*

The first number on the program was by a large class of school children in orchestra playing under the direction of Miss Grace Wade, Supervisor of Elementary School Orchestras. The orchestra played "Send out Thy Light," and "Marche Romaine," by Gounod.

CHAIRMAN REBMANN: I am to open our session by speaking to you on "A survey of Music Material for grammar, junior, and senior high schools."

### A Survey of Music Material for Grammar, Junior and Senior High School Orchestras

VICTOR L. F. REBMANN, *Director of Music, Yonkers, N. Y.*

Five years ago, at the New York Convention, the writer submitted to the Eastern Conference a survey of music material for school orchestras which was adopted on May 10, 1920. At the same time, that Conference, in a resolution, declared the basic requisites of adequate school orchestra material to be:

- (1) Truly worthy music of a grade of difficulty, commensurate with the technical, appreciational and interpretive development of the players;
- (2) Expert editing of the parts by musicians familiar with school conditions, and
- (3) Publication of full scores.

The Instrumental Section of this Conference concurred with this resolution at its 1921 meeting in St. Joseph, Missouri.

Today, a revised and greatly augmented edition of this survey is offered for consideration and adoption. It reveals that commendable progress has been made in the field of orchestra publications for schools. In reference to quantity, a comparison of the 1920 and the 1925 bibliographies shows, that the older survey contained 302 numbers, 21 of these in the first, 50 in the second, 98 in the third, and 133 in the fourth grade of difficulty, while the 1925 revision comprises 582 items, 140 of the first grade, 128 of the second, 144 of the third and 170 of the fourth. The additions to grades I and II represent largely music of a fine type for which a full score is published.

To the publishers who have made contributions in this respect, is due the expression of our appreciation and commendation, particularly since the publication of full conductor's scores is not a financially profitable venture.

These new publications represent a great measure of progress in the quality of music, its technical fitness and in the manner of the instrumental arrangement. While all publishers are showing commendable unanimity in the selection of good music of the right grade of difficulty, there is apparent a wide divergence in the instrumentation provided, particularly in the case of substitute instruments. In order to assist in the standardization of this feature, it is suggested that this Committee confer with a similar representation of the publishers for the purpose of considering the advisability of uniform instrumentation.

The material presented in the survey is graded according to technical difficulty and content in the following manner:

Grade I. Elementary, the violins within the first position, other instruments correspondingly easy.

Grade II. Easy, the violins within the first three positions, other instruments of a similar grade.

Grade III. Intermediate, the violins within the first five positions, other instruments correspondingly difficult.

Grade IV. More advanced.

Grades I and II are suitable for grammar and junior high school orchestras.

Grades III and IV contain material for senior high school organizations.

In each grade, compositions of similar content are grouped as follows:

Division A. Symphonies, overtures, other cyclic forms and individual movements from these forms.

Division B. Shorter classics and operatic music.

Division C. Compositions in the lighter vein, exclusive of those mentioned under division D.

Division D. Marches and Waltzes.

Division E. Choral accompaniments.

Division F. Collection of orchestra music.

The letters after each composition refer to the publisher and to the particular edition of which it is a part:

- Ba C. L. Barnhouse, Oskaloosa, Iowa.
- BHs Breitkopf and Hartel,  
The String Orchestra, Schmidt
- B C. C. Birchard and Company.
- BL C. C. Birchard, Laurel Orchestra.
- BMC Boston Music Company,  
Orchestra Music for the Popular Concert.
- C Chappell Ltd., New York.
- D Oliver Ditson Company.
- Dc Oliver Ditson, Classical Collection.
- Dee Oliver Ditson, Easy Edition for Orchestra.
- Dph Oliver Ditson, The Philharmonic Orchestra Series.
- Dst Oliver Ditson, Standard Edition for Orchestra.
- F Carl Fischer.
- Fcc Carl Fischer, Classical Collection.
- Fe Carl Fischer, Ensemble Player's Library (Strings).
- Fp Carl Fischer, Progressive Orchestra Edition for Schools.
- Fst Carl Fischer, Standard Edition.
- Fsy Carl Fischer, Celebrated Symphonies.
- Ft Carl Fischer, Theatre Orchestra.
- FJB J. Fischer and Brother.
- G Ginn & Company, Orchestra Accompaniments to Baldwin and Newton,  
Standard Song Classics.
- Hs Hawkes, London, G. Schirmer, Agent.
- J Ross Jungnickel, New York, Artists' Orchestra Repertoire.
- P J. W. Pepper.
- S G. Schirmer, Inc.
- Sg G. Schirmer, Galaxy of Orchestra Music.
- SMS G. Schirmer, Master Series for Young Orchestras.
- Sm G. Schirmer, Orchestra Miscellany.
- SSO G. Schirmer, School Orchestra Series.

- Sss G. Schirmer, Special Series.  
 Sch Arthur Schmidt, New York.  
 SiBss Silver, Burdett & Company, The Symphony Series.  
 W The Willis Music Company, Cincinnati, Ohio.  
 Wm Willis Company, Willis Graded School Orchestra and Band Series.

Numbers to which a full score has been issued are marked \*.

## MUSIC MATERIAL FOR SCHOOL ORCHESTRAS

### GRADE I.

#### DIVISION A

- |                                                            |       |
|------------------------------------------------------------|-------|
| *McConathy-Stock, The Symphony Series                      | SiBss |
| <i>Gluck</i> , Dance of the Happy Spirits.                 |       |
| <i>Bach</i> , Air on the G string (Strings and Wood-wind). |       |
| <i>Handel</i> , Minuet from F major Concerto.              |       |
| <i>Haydn</i> , Andante from Surprise Symphony.             |       |
| <i>Beyer</i> , Fairy Dolls, Waltz.                         |       |
| <i>Schumann</i> , Träumerei (Strings).                     |       |
| <i>Grieg</i> , Norwegian Dance.                            |       |
| <i>Tschaikowsky</i> , Song without Words.                  |       |
| <i>Schubert</i> , Marche Militaire.                        |       |
| *Rebmann-Clarke, Bach Suite                                | SMS   |
| Little Prelude.                                            |       |
| Polonaise.                                                 |       |
| Sarabande.                                                 |       |
| Minuet.                                                    |       |
| Chorale.                                                   |       |
| Gavotte.                                                   |       |
| Bourrée.                                                   |       |
| March.                                                     |       |
| *Rebmann-Clarke, Beethoven Suite                           | SMS   |
| Bagatelle, op. 119, No. 5.                                 |       |
| Theme in C.                                                |       |
| Andante from the Piano Sonata, op. 14, No. 2.              |       |
| Minuet in G.                                               |       |
| Adagio from the Sextet, op. 87.                            |       |
| Military March in C.                                       |       |
| *Rebmann-Clarke, Classic Dance                             | SMS   |
| <i>Couperin</i> , Sarabande, La Lugubre.                   |       |
| <i>Krebs</i> , Bourrée.                                    |       |

*Gluck*, Dance of the Sylphs.

*Gretry*, Gavotte.

*Mattheson*, Air.

*Rameau*, Rigaudon.

- |                                                                                                                                                                                                                                                                                                                                                                 |            |
|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------|
| <p><b>*Rebman-Clarke, Greig Suite</b><br/>         Patriotic Song, op. 12, No. 8.<br/>         Watchman's Song, op. 12, No. 3.<br/>         Grandmother's Minuet, op. 68, No. 2.<br/>         Solvejg's Song, op. 52, No. 4.<br/>         Sailor's Song, op. 68, No. 1.</p>                                                                                     | <p>SMS</p> |
| <p><b>*Rebmann-Clarke, Handel Suite</b><br/>         March from Sonata No. 2.<br/>         Sarabande in D minor.<br/>         Minuet from Sonata No. 4.<br/>         Bourrée in G.<br/>         Lascia ch'io pianga from "Rinaldo."<br/>         Gigue in G.</p>                                                                                                | <p>SMS</p> |
| <p><b>*Rebmann-Clarke, Mendelssohn Suite</b><br/>         Children's Piece, op. 72, No. 5.<br/>         Theme in B flat, op. 83.<br/>         Song without Words, op. 62, No. 6 (Spring Song).<br/>         Song without Words, op. 30, No. 3 (Consolation).<br/>         Children's Piece, op. 72, No. 1.<br/>         Song without Words, op. 102, No. 3.</p> | <p>SMS</p> |
| <p><b>*Rebmann-Clarke, Schumann Suite</b><br/>         Soldier's March, op. 68, No. 2.<br/>         Curious Story, op. 15, No. 2.<br/>         The Merry Farmer, op. 68, No. 20.<br/>         Träumerei, op. 18, No. 7.<br/>         Little Romance, op. 68, No. 19.<br/>         Hunting Song, op. 68, No. 7.</p>                                              | <p>SMS</p> |
| <p><b>*Rebmann-Clarke, Weber Suite</b><br/>         March of the Peasants from "Der Freischütz".<br/>         Horn Solo from "Der Freischütz".<br/>         Theme from "Invitation to the Waltz".<br/>         Andante, op. 3, No. 4.<br/>         Minuet, op. 3, No. 3.<br/>         Hunters' Chorus from "Der Freischütz."</p>                                | <p>SMS</p> |

#### DIVISION B

- |                                                               |              |
|---------------------------------------------------------------|--------------|
| <p><b>*Bach</b>, Air on G String (Strings and Wood-wind).</p> | <p>SiBss</p> |
| <p><b>*Bach</b>, Bourrée</p>                                  | <p>SMS</p>   |
| <p><b>*Bach</b>, Chorale</p>                                  | <p>SMS</p>   |

|                                                                   |       |
|-------------------------------------------------------------------|-------|
| * <i>Bach</i> , Gavotte                                           | SMS   |
| * <i>Bach</i> , Little Prelude                                    | SMS   |
| * <i>Bach</i> , March                                             | SMS   |
| * <i>Bach</i> , Minuet                                            | SMS   |
| * <i>Bach</i> , Polonaise                                         | SMS   |
| * <i>Bach</i> , Prelude in C (Strings)                            | Dph   |
| * <i>Bach</i> , Sarabande                                         | SMS   |
| <i>Balfe</i> , "Maritana" Selection                               | Fp    |
| <i>Balfe</i> , Selection from "The Bohemia Girl"                  | Fp    |
| <i>Barnby</i> , Now the Day is Over                               | Wm    |
| * <i>Beethoven</i> , Adagio from the Sextet op. 87                | SMS   |
| * <i>Beethoven</i> , Andante from the Piano Sonata, op. 14, No. 2 | SMS   |
| * <i>Beethoven</i> , Bagatelle, op. 119, No. 5                    | SMS   |
| * <i>Beethoven</i> , Military March in C                          | SMS   |
| * <i>Beethoven</i> , Minuet in G                                  | Dee   |
| * <i>Beethoven</i> , Minuet in G                                  | SMS   |
| * <i>Beethoven</i> , Theme in C                                   | SMS   |
| * <i>Bornschein</i> , Five Early Classics for String Orchestra    | Dph   |
| <i>Bach</i> , Prelude in C.                                       |       |
| <i>Campra</i> , Old French Gavotte.                               |       |
| <i>Haydn</i> , Romance in E flat.                                 |       |
| <i>Monsigny</i> , Rose and Colas.                                 |       |
| <i>Mozart</i> , Rondo in G.                                       |       |
| * <i>Campra</i> , Old French Gavotte (Strings)                    | Dph   |
| * <i>Chopin</i> , Mazurka, op. 68, No. 3                          | BL    |
| * <i>Couperin</i> , Sarabande, LaLugubre                          | SMS   |
| * <i>Elgar</i> , Love's Greeting                                  | Wm    |
| * <i>Gluck</i> , Dance of the Happy Spirits                       | SiBss |
| * <i>Gluck</i> , Dance of the Sylphs                              | SMS   |
| <i>Gounod</i> , Send out Thy Light                                | Wm    |
| * <i>Gretry</i> , Gavotte                                         | SMS   |
| * <i>Grieg</i> , Norwegian Dance                                  | SiBss |
| * <i>Grieg</i> , Patriotic Song, op. 12, No. 8                    | SMS   |
| * <i>Grieg</i> , Sailor's Song, op. 68, No. 1                     | BL    |
| * <i>Grieg</i> , Sailor's Song, op. 68, No. 1                     | SMS   |
| * <i>Grieg</i> , Solvejg's Song, op. 52, No. 4                    | SMS   |
| * <i>Grieg</i> , Watchman's Song, op. 12, No. 3                   | SMS   |
| * <i>Handel</i> , Bourrée in G                                    | SMS   |
| * <i>Handel</i> , Gigue in G                                      | SMS   |
| * <i>Handel</i> , Lascia ch'io pianga from "Rinaldo"              | SMS   |
| * <i>Handel</i> , March from Sonata No. 2                         | SMS   |
| * <i>Handel</i> , Minuet from F major Concerto                    | SiBss |
| * <i>Handel</i> , Minuet from Sonata No. 4                        | SMS   |
| * <i>Handel</i> , Sarabande in D minor                            | SMS   |



|                                                               |       |
|---------------------------------------------------------------|-------|
| *Haydn, Andante from "Surprise Symphony"                      | SiBss |
| *Haydn, Andante from "Surprise Symphony"                      | Wm    |
| Haydn, Excerpt from "Creation"                                | Wm    |
| *Haydn, Romance in E flat                                     | Dph   |
| Keller, Speed our Republic                                    | Wm    |
| Kinkel, Soldier's Farewell                                    | Wm    |
| *Krebs, Bourrée                                               | SMS   |
| *Lazarus, Hunting Song                                        | Dph   |
| *Martin, Gavotte Célèbre                                      | Dph   |
| *Mattheson, Air                                               | SMS   |
| *Mendelssohn, Children's Piece, op. 72, No. 1                 | SMS   |
| *Mendelssohn, Children's Piece, op. 72, No. 5                 | SMS   |
| *Mendelssohn, Song without Words, op. 30, No. 3 (Consolation) | SMS   |
| *Mendelssohn, Song without Words, op. 102, No. 3              | SMS   |
| *Mendelssohn, Spring Song, op. 62, No. 6                      | SMS   |
| *Mendelssohn, Theme in B flat, op. 83                         | SMS   |
| *Monsigny, Rose and Colas                                     | Dph   |
| *Mozart, Rondo in G                                           | Dph   |
| *Rameau, Rigaudon                                             | SMS   |
| Rossini, Selection from "William Tell"                        | Fp    |
| Rubenstein, Melody in F                                       | Fp    |
| Sarasate, Les Adieux                                          | Fp    |
| *Schubert, Marche Militaire                                   | SiBss |
| *Schumann, Curious Story, op. 15, No. 2                       | SMS   |
| *Schumann, Hunting Song, op. 68, No. 7                        | SMS   |
| *Schumann, Little Romance, op. 68, No. 19                     | SMS   |
| *Schumann, Soldier's March, op. 68, No. 2                     | SMS   |
| *Schumann, The Album                                          | BL    |
| *Schumann, The Merry Farmer, op. 68, No. 20                   | SMS   |
| *Schumann, Träumerei, op. 18, No. 7                           | SMS   |
| *Schumann, Träumerei, (Strings)                               | SiBss |
| Sullivan, Onward Christian Soldiers                           | Wm    |
| *Tchaikowsky, Song without Words                              | SiBss |
| *Verdi, Selection from "Il Trovatore"                         | Fp    |
| *Wagner, Bridal Chorus from "Lohengrin"                       | Fp    |
| *Weber, Andante, op. 3, No. 4                                 | SMS   |
| *Weber, Horn Solo from "Der Freischütz"                       | SMS   |
| *Weber, Hunter's Chorus from "Der Freischütz"                 | SMS   |

|                                                     |     |
|-----------------------------------------------------|-----|
| *Weber, March of the Peasants from "Der Freischütz" | SMS |
| *Weber, Minuet, op. 3, No. 3                        | SMS |
| *Weber, Theme from "Invitation to the Waltz"        | SMS |

## DIVISION C

|                                                                    |     |
|--------------------------------------------------------------------|-----|
| <i>Alletter</i> , Elegy and Chanson Populaire                      | Fp  |
| <i>Alletter</i> , Petite Gavotte                                   | Fp  |
| *Baldwin, A Song in the Night                                      | Wm  |
| *Cadman, Awake ,Awake                                              | Dph |
| *DiCapua, O Sole Mio                                               | Wm  |
| <i>Engelmann</i> , Reverie                                         | Fp  |
| *Esterhazy, Hungarian Song                                         | Wm  |
| <i>Green</i> , Playful Rondo (Violins only)                        | Fe  |
| *Jacobs-Bond, A Perfect Day                                        | Wm  |
| <i>Knight</i> , Rocked in the Cradle of the Deep                   | Wm  |
| *Komzak, Fairy Tale                                                | Dee |
| *Lemont, Mexican Serenade                                          | Dph |
| <i>Maddy</i> , Americanization Medley                              | Wm  |
| <i>Maddy</i> , Grand Opera Selections                              | Wm  |
| *Maddy, Medley of Folk Tunes                                       | Wm  |
| *Manney, Pensée                                                    | Dph |
| <i>Mattingly</i> , The Cello                                       | Wm  |
| <i>Merkel</i> , Berceuse                                           | Fp  |
| <i>Morris</i> , Playing in the Sunshine                            | Wm  |
| <i>Offenbach</i> , Barcarole from "Tales of Hoffman"               | Fp  |
| <i>Phyle</i> , Hail Columbia                                       | Wm  |
| <i>Saenger</i> , Spring Time, Waltz                                | Fp  |
| <i>Saenger</i> , Valse Espagnole                                   | Fp  |
| <i>Schmidt</i> , Mazurka                                           | Fp  |
| <i>Schmidt</i> , Valse                                             | Fp  |
| <i>Seredy</i> , In Melody-Land, Selection of Italian Operatic Airs | Fp  |

|                                                               |    |
|---------------------------------------------------------------|----|
| <i>*Wright</i> , Indian Dance from "American Indian Sketches" | Wm |
| <i>Wright</i> , Indian Tales from "American Indian Sketches"  | Wm |

## DIVISION D

## MARCHES

|                                                   |     |
|---------------------------------------------------|-----|
| <i>Engelmann</i> , Young Sentinel                 | Fp  |
| <i>*Engle</i> , Starry Emblem                     | Wm  |
| <i>*Gounod</i> , Marche Romain                    | Wm  |
| <i>*Grant-Schaefer</i> , March of the Boy Scouts  | Dph |
| <i>Laurendau</i> , Flag of Truce                  | Fp  |
| <i>Losey</i> , Trisgian                           | Fp  |
| <i>Losey</i> , United Liberty                     | Fp  |
| <i>Maddy</i> , School Parade                      | Wm  |
| <i>Mendelssohn</i> , Wedding March                | Fp  |
| <i>Papini</i> , Hope March                        | Fp  |
| <i>Seredy</i> , Victorious Legions                | Fp  |
| <i>*Townsend-Phyle</i> , Morton High School March | Wm  |

## DIVISION F

|                                                                                         |      |
|-----------------------------------------------------------------------------------------|------|
| <i>Maddy-Giddings</i> , The Universal Teacher                                           | Conn |
| <i>Maddy-Giddings</i> , The Willis Graded School Orchestra and Band Series,<br>Volume I | Wm   |
| <i>Oberndorfer</i> , The Teenie-Weenie Orchestra                                        | FJB  |
| <i>Riegger</i> , Begin with Pieces (Valuable for class instruction in violin)           | S    |
| <i>Riegger</i> , Easy Opera Classics (Violins only)                                     | S    |
| <i>Wilson</i> , Miniature Suite (Two violins, viola)                                    | FJB  |
| <i>Wilson</i> , Orchestral Training                                                     | FJB  |
| <i>Wilson</i> , Violin Duos (Two or three violins)                                      | FJB  |

## GRADE II

## DIVISION A

|                                                         |     |
|---------------------------------------------------------|-----|
| <i>*Bach</i> , Gavotte and Musette                      | Dph |
| <i>*Boieldieu</i> , Overture to "The Calif of Bagdad"   | Wm  |
| <i>Gluck</i> , Petite Suite de Ballet                   | Fp  |
| <i>Haydn</i> , Minuet from the Military Symphony        | Ft  |
| <i>Haydn</i> , Minuet from Symphony No. 6               | BHs |
| <i>Mozart</i> , Minuet from Symphony in E flat          | Dph |
| <i>Mozart</i> , Rondo from Serenade No. 6               | BHs |
| <i>*Rebmann-Clarke</i> , Haydn Suite                    | SMS |
| Presto from Symphony No. 32.                            |     |
| Arietta in E flat.                                      |     |
| Minuet, Allegretto alla Zingarese                       |     |
| Theme from the Piano Sonata in G.                       |     |
| Adagio from the String Quartet in G.                    |     |
| Rondo al Ongarese from the Piano Sonata in G.           |     |
| <i>*Rebmann-Clarke</i> , Mozart Suite                   | SMS |
| Allegro from the Serenade in G.                         |     |
| Theme in B flat.                                        |     |
| Minuet from "Don Juan"                                  |     |
| Allegro from the Symphony No. 12 in G.                  |     |
| <i>*Rebmann-Clarke</i> , Schubert Suite                 | SMS |
| Heroic March, op. 27, No. 1.                            |     |
| Minuet in B flat from the Sonata, op. 137, No. 3.       |     |
| Am Meer.                                                |     |
| Theme from the Overture "Rosamunde".                    |     |
| Moment Musical.                                         |     |
| Ballet Music from "Rosamunde."                          |     |
| <i>*Rebmann-Clarke</i> , Tschaiakowsky Suite            | SMS |
| March of the Tin Soldiers, op. 39, No. 5                |     |
| Sweet Dreams, op. 39, No. 21.                           |     |
| Humoresque, op. 10, No. 12.                             |     |
| Longing.                                                |     |
| Kamarinskaja, Russian Dance, op. 39, No. 13.            |     |
| <i>Suppe</i> , Overture, Poet and Peasant (simplified). | Fp  |

## DIVISION B

|                                                                    |     |
|--------------------------------------------------------------------|-----|
| * <i>Amani</i> , Minuet Ancien, op. 15, No. 10.                    | BL  |
| <i>Auber</i> , Slumber Song from "Masaniello"                      | Dc  |
| * <i>Bach</i> , Gavotte and Minuet                                 | Dph |
| * <i>Beethoven</i> , Minuet in G                                   | P   |
| * <i>Bizet</i> , Intermezzo from the Suite "L'Arlesienne"          | Wm  |
| <i>Bizet</i> , Selection from "Carmen"                             | Fp  |
| <i>Brahms</i> , Hungarian Dances No. 3 and 6                       | Fp  |
| <i>Brahms</i> , Hungarian Dances No. 7 and 8                       | Fp  |
| <i>Dvorak</i> , Humoreske                                          | Sm  |
| <i>Gluck</i> , Gavotte from "Iphigenie en Tauride"                 | SSO |
| <i>Gounod</i> , Marche Pontificale                                 | Ft  |
| <i>Gounod</i> , Meditation on the First Prelude by Bach            | Ft  |
| <i>Gretry-Rameau</i> , Daintiness                                  | Dc  |
| <i>Handel</i> , Largo                                              | F   |
| <i>Handel</i> , Minuet from "Berenice"                             | SSO |
| <i>Handel</i> , Solemn March from "Joshua"                         | Ft  |
| * <i>Haydn</i> , Adagio from the String Quartet in G               | SMS |
| * <i>Haydn</i> , Andante capriccio                                 | Dph |
| * <i>Haydn</i> , Arietta in E flat                                 | SMS |
| * <i>Haydn</i> , Minuet, Allegretto alla Zingarese                 | SMS |
| * <i>Haydn</i> , Presto from Symphony No. 32                       | SMS |
| * <i>Haydn</i> , Rondo al Ongarese                                 | SMS |
| * <i>Haydn</i> , Theme from the Piano Sonata in G                  | SMS |
| <i>Haydn</i> , Toy Symphony                                        | F   |
| * <i>Jensen</i> , The Happy Wanderer                               | BL  |
| <i>Mascagni</i> , Ave Maria                                        | Ft  |
| * <i>Massenet</i> , Elegie                                         | P   |
| * <i>Massenet</i> , The Swan                                       | P   |
| <i>Mendelssohn</i> , Chorale from "St. Paul"                       | Ft  |
| <i>Mendelssohn</i> , Lord God of Abraham                           | Ft  |
| * <i>Mozart</i> , Allegro from the Serenade in G                   | SMS |
| * <i>Mozart</i> , Allegro from the Symphony No. 12 in G            | SMS |
| <i>Mozart</i> , March of the Priests from "Magic Flute"            | Ft  |
| * <i>Mozart</i> , Minuet from "Don Juan"                           | SMS |
| * <i>Mozart</i> , Theme in B flat                                  | SMS |
| <i>Pierne</i> , The Watch of the Angel Guardian (for strings only) | Dc  |
| <i>Reber</i> , Berceuse (Strings)                                  | Dc  |
| * <i>Rubenstein</i> , Twilight                                     | BL  |

|                                                                      |     |
|----------------------------------------------------------------------|-----|
| * <i>Schubert</i> , Am Meer                                          | SMS |
| * <i>Schubert</i> , Ballet Music from "Rosamunde"                    | SMS |
| * <i>Schubert</i> , Heroic March, op. 27, No. 1                      | SMS |
| * <i>Schubert</i> , Minuet in B flat from the Sonata, op. 137, No. 3 | SMS |
| * <i>Schubert</i> , Moment Musical                                   | Dph |
| * <i>Schubert</i> , Moment Musical                                   | SMS |
| * <i>Schubert</i> , Theme from the Overture "Rosamunde"              | SMS |
| <i>Schumann</i> , Reminiscences                                      | Fp  |
| <i>Schumann</i> , Slumber Song                                       | Ft  |
| * <i>Schumann</i> , The Lotus Flower                                 | Wm  |
| <i>Schumann</i> , The Merry Peasant                                  | Fp  |
| <i>Schumann</i> , Träumerei                                          | Dc  |
| <i>Sgambati</i> , Old Minuet                                         | Sm  |
|                                                                      |     |
| * <i>Tschaikowsky</i> , Humoresque, op. 10, No. 12                   | SMS |
| * <i>Tschaikowsky</i> , Kamarinskaja, Russian Dance, op. 39, No. 13  | SMS |
| * <i>Tschaikowsky</i> , Longing                                      | SMS |
| * <i>Tschaikowsky</i> , March of the Tin Soldiers, op. 39, No. 5     | SMS |
| * <i>Tschaikowsky</i> , Sweet Dreams, op. 39, No. 21                 | SMS |
|                                                                      |     |
| <i>Verdi</i> , Selection from "Traviata"                             | Fp  |
|                                                                      |     |
| <i>Wagner</i> , Selection from "Tannhauser"                          | Fp  |

## DIVISION C

|                                                  |     |
|--------------------------------------------------|-----|
| <i>Borch</i> , Songs from Shakespeare's Times    | Sg  |
|                                                  |     |
| <i>Chaminade</i> , Serenade                      | Sg  |
| * <i>Coerne</i> , Enchantment                    | Dph |
| * <i>Coerne</i> , Exaltation                     | Dph |
| * <i>Coerne</i> , Valse Lente                    | Dph |
|                                                  |     |
| <i>Délibes</i> , Passepied from "Le roy s'amuse" | Ft  |
| <i>Délibes</i> , Passepied from "Le roy s'amuse" | Sg  |
|                                                  |     |
| <i>Engelmann</i> , Bohemian Dance                | Fp  |
| <i>Engelmann</i> , Dance of the Goblins          | Fp  |
| <i>Engelmann</i> , Spanish Dance                 | Fp  |
|                                                  |     |
| <i>Friml</i> , Iris                              | BMC |
|                                                  |     |
| <i>Gabriel-Marie</i> , La Cinquantaine           | Ft  |
| * <i>Goedicke</i> , Miniature, op. 8, No. 2      | BL  |
| <i>Gossec</i> , Gavotte                          | Ft  |
| <i>Grünfeld</i> , Little Serenade                | Sg  |

|                                                                        |     |
|------------------------------------------------------------------------|-----|
| <i>Hauser</i> , Lullaby                                                | Ft  |
| <i>Hollaender</i> , Canzonetta in G                                    | Dee |
| <i>Huerter</i> , A Tender Thought                                      | Dph |
| <i>Karganoff</i> , Menuetto all'antico                                 | SSO |
| <i>Komzak</i> , Fairy Tales                                            | Ft  |
| <i>Kreisler</i> , Liebesleid                                           | Ft  |
| <i>Lake</i> , Indian Summer                                            | Ft  |
| <i>Manney</i> , In the Theatre                                         | Dee |
| <i>Moszkowski</i> , Spanish Dance (Strings)                            | Fe  |
| <i>Nevin</i> , A Day in Venice                                         | Ft  |
| <i>Nevin</i> , Love Song                                               | BMC |
| <i>Poldini</i> , Poupée Valsante                                       | Ft  |
| <i>Popy</i> , Valse Poudrée                                            | J   |
| * <i>Powell</i> , Love Song                                            | Wm  |
| <i>Seeboeck</i> , Le Dauphin, Gavotte                                  | BMC |
| <i>de Severac</i> , With Powered Wig and Hoop Skirt                    | BMC |
| <i>Severn</i> , Gavotte Moderne                                        | Ft  |
| <i>Severn</i> , La Brunette, Valse de Concert                          | Ft  |
| <i>Soderman</i> , Country Dance                                        | Ft  |
| <i>Tours</i> , Postlude                                                | Dc  |
| <i>Tschaikowsky</i> , Waltz from "The Sleeping Beauty" ("Dornröschen") | Ft  |
| <i>Valensin</i> , Minuet                                               | Fp  |
| <i>Waldteufel</i> , Très Jolie Waltz                                   | Fp  |
| <i>Ward</i> , Dancing Moonbeams                                        | Fp  |

## DIVISION D

|                                           |     |
|-------------------------------------------|-----|
| * <i>Beethoven</i> , Turkish March        | Dph |
| <i>Brooks</i> , Our National Honor, March | Fp  |
| <i>Cauer</i> , American Youth, March      | Fp  |
| <i>Chambers</i> , The North Wind, March   | Fp  |
| <i>Merkel</i> , Festival March            | Dc  |
| <i>Mozart</i> , Turkish March             | Ft  |

|                                        |    |
|----------------------------------------|----|
| <i>Nassau</i> , Connecticut, March     | Fp |
| <i>Schubert</i> , Marche Militaire     | Fp |
| <i>Tocaben</i> , The Cup Winner, March | Fp |
| <i>Woods</i> , Let's Go, March         | Fp |

## DIVISION E

|                                                     |     |
|-----------------------------------------------------|-----|
| <i>Coerne-Tracy</i> , Community Orchestra Book      | BL  |
| <i>Weiser</i> , Blossom Time, Gavotte, Soprano Solo | Sch |

## DIVISION F

|                                                                                          |     |
|------------------------------------------------------------------------------------------|-----|
| <i>Barnhouse</i> , Melodia Orchestra Folio                                               | Ba  |
| <i>Gordon</i> , Progressive Orchestra Collection, Book II                                | W   |
| <i>Maddy-Giddings</i> , The Willis Graded School Orchestra and Band Series,<br>Volume II | Wm  |
| <i>Wilson</i> , Fiddlers Four (four violins)                                             | FJB |
| <i>Wilson</i> , Orchestral Training                                                      | FJB |
| <i>Wilson</i> , Pipes and Reeds (wood-wind)                                              | FJB |
| <i>Wilson</i> , Tubulariana (brass)                                                      | FJB |

## GRADE III

## DIVISION A

|                                                                              |     |
|------------------------------------------------------------------------------|-----|
| <i>Ames</i> , The Seasons, Suite for Strings and Piano                       | HS  |
| <i>Beethoven</i> , Andante from First Symphony                               | SSO |
| <i>Beethoven</i> , Larghetto from the Second Symphony (Strings)              | Fe  |
| <i>Boieldieu</i> , Overture, "Calif of Bagdad"                               | Dc  |
| <i>Handel</i> , Selection from "Messiah"                                     | SSO |
| <i>Mendelssohn</i> , Selection from "Elijah"                                 | SSO |
| <i>Mozart</i> , Minuet from E flat major Symphony                            | SSO |
| <i>Mozart</i> , Minuet from G minor Symphony                                 | SSO |
| <i>Mozart</i> , Overture, "Belmont and Constance" or "Il Ratto del Seraglio" | BHs |
| <i>Mozart</i> , Overture, "Belmont and Constance" or "Il Ratto del Seraglio" | Ft  |
| <i>Mozart</i> , Overture, "Don Juan"                                         | Ft  |



|                                                 |    |
|-------------------------------------------------|----|
| <i>Mozart</i> , Overture, "Figaro's Wedding"    | Dc |
| <i>Mozart</i> , Overture, "Figaro's Wedding"    | Ft |
| <i>Mozart</i> , Overture, "L'Impresario"        | Hs |
| <i>Mozart</i> , Overture, "Magic Flute"         | Ft |
| <i>Weber</i> , Chinese Overture from "Turandot" | Dc |

## DIVISION B

|                                                                          |     |
|--------------------------------------------------------------------------|-----|
| <i>Bach</i> , Two Minuets from Partita in B flat                         | F   |
| <i>Beethoven</i> , Minuet, op. 49, No. 2                                 | Sg  |
| <i>Beethoven</i> , Minuet from Septet                                    | F   |
| <i>Bizet</i> , LeRetour, Romance                                         | Sg  |
| <i>Boccherini</i> , Celebrated Minuet                                    | Ft  |
| <i>Chopin</i> , Funeral March                                            | Ft  |
| <i>Dvorak</i> , Humoreske                                                | Ft  |
| <i>Godard</i> , In the Woods (Strings, flute, piano)                     | BL  |
| <i>Gounod</i> , Celebrated Berceuse, Serenade                            | Hs  |
| <i>Gounod</i> , Invocation from St. Cecilia Mass                         | Dc  |
| <i>Gounod</i> , Meditation on the First Prelude by Bach                  | Ft  |
| <i>Gretchaninoff</i> , Russian Slumber Song                              | Sg  |
| <i>Grieg</i> , Sailor Song                                               | Ft  |
| <i>Grieg</i> , With a Primula Veris                                      | Ft  |
| <i>Hauser</i> , Lullaby                                                  | F   |
| <i>Massenet</i> , Angelus and March from the Suite "Scenes Pittoresques" | Dc  |
| <i>Massenet</i> , Last Dream of the Virgin                               | Ft  |
| <i>Mendelssohn</i> , "I Waited for the Lord," <i>Hymn of Praise</i>      | Dc  |
| <i>Mozart</i> , Minuet in E flat                                         | Ft  |
| <i>Mozart</i> , Selection, "Don Giovanni"                                | Ft  |
| <i>Paderewski</i> , Minuet                                               | Ft  |
| * <i>Rachmaninoff</i> , Prelude, op. 3, No. 2                            | P   |
| <i>Raff</i> , Cavatina                                                   | Ft  |
| * <i>Rimsky-Korsakow</i> , A Song of India                               | P   |
| <i>Rimsky-Korsakow</i> , A Song of India                                 | Sg  |
| <i>Romberg</i> , Toy Symphony                                            | F   |
| <i>Rubenstein</i> , Melody in F                                          | F   |
| * <i>Rubenstein</i> , Romance                                            | P   |
| <i>Rubenstein</i> , Romance                                              | SSO |
| <i>Schubert</i> , Entr'act and Ballet from "Rosamunde"                   | Dc  |
| <i>Schubert</i> , Minuet                                                 | SSO |
| <i>Svendsen</i> , Romance and Wedding Serenade                           | Ft  |

|                                                |    |
|------------------------------------------------|----|
| <i>Tschaikowsky</i> , Chanson Triste           | Hs |
| <i>Tschaikowsky</i> , Humoreske, op. 10, No. 2 | Dc |
| <i>Tschaikowsky</i> , Longing                  | Sg |
| <i>Tschaikowsky</i> , Visions                  | Sg |
| <i>Widor</i> , Serenade                        | Ft |

## DIVISION C

|                                                                 |     |
|-----------------------------------------------------------------|-----|
| <i>Albeniz</i> , Nochecita                                      | BMC |
| <i>Aletter</i> , Pulcinello, Humoristic Intermezzo              | Sm  |
| <i>Antalffy</i> , Serenate                                      | BMC |
| <i>Braga</i> , Angels' Serenade                                 | Ft  |
| <i>Chaminade</i> , La Lisonjera                                 | Ft  |
| <i>Chaminade</i> , Scarf Dance                                  | Dc  |
| <i>Chaminade</i> , Scarf Dance                                  | Sm  |
| <i>Coerne</i> , Entr'acte }                                     | BL  |
| <i>Coerne</i> , The Bells }                                     |     |
| (Strings and Piano)                                             |     |
| <i>Cui</i> , Orientale                                          | Sg  |
| <i>*Drdla</i> , Souvenir                                        | P   |
| <i>*Drigo</i> , Serenade from "Les Millions d'Arlequin"         | P   |
| <i>Drigo</i> , Valse Mignonne from the Ballet "La Vestale"      | Ft  |
| <i>Elgar</i> , Salut d'Amour                                    | Ft  |
| <i>Fletcher</i> , Folk Tune and Fiddle Dance (String and Piano) | Hs  |
| <i>Franke</i> , Intermezzo Russe                                | Ft  |
| <i>Friml</i> , Melody                                           | SSO |
| <i>Gabriel-Marie</i> , Serenade Badine (Strings and Piano)      | Ft  |
| <i>Ganne</i> , LaCzarine, Mazurka Russe                         | Dc  |
| <i>Glazounow</i> , L'Automne, Bacchanale from "The Seasons"     | Ft  |
| <i>Godard</i> , Second Valse                                    | Ft  |
| <i>Granados</i> , Marche Militaire                              | Sg  |
| <i>Granfield</i> , LaBelle Gavotte                              | Dee |
| <i>Herbert</i> , Canzonetta                                     | Sg  |
| <i>Karganoff</i> , Berceuse                                     | Ft  |
| <i>Komzak</i> , Folk Song                                       | Ft  |
| <i>de Koven</i> , Nocturne                                      | Sg  |
| <i>Massenet</i> , Last Dream of the Virgin                      | J   |
| <i>Meyer-Helmund</i> , Characteristic Dance                     | Dc  |
| <i>Meyer-Helmund</i> , Dialogue                                 | BMC |
| <i>Meyer-Helmund</i> , Sérénade Roccocco                        | Ft  |

|                                                              |     |
|--------------------------------------------------------------|-----|
| <i>*Olsen</i> , Norwegian Serenade, op. 19, No. 2            | BL  |
| <i>Paradis</i> , Pastel Minuet                               | Ft  |
| <i>Paradis</i> , Pastel Minuet                               | J   |
| <i>Puccini</i> , Minuet                                      | BMC |
| <i>Rachmaninoff</i> , Serenade                               | Ft  |
| <i>Raff</i> , Gavotte and Musette                            | Sg  |
| <i>Scharwenka</i> , Polish Dance                             | Dc  |
| <i>Schueti</i> , A la bien-aimée                             | Ft  |
| <i>Shelley</i> , Fuji-Ko, Japanese Intermezzo                | Sg  |
| <i>Sommerlatt</i> , Serenade "The Angel's Whisper" (Strings) | J   |
| <i>Thomé</i> , Claire de Lune                                | Ft  |
| <i>Tschaikowsky</i> , Rêverie Interrompu                     | Ft  |
| <i>Winternitz</i> , Dream of Youth                           | Ft  |
| <i>*Wrangel</i> , Romance                                    | BL  |

## DIVISION D

## MARCHES

|                                                                   |     |
|-------------------------------------------------------------------|-----|
| <i>Bennet</i> , The Pride of Columbia                             | Dst |
| <i>Borel-Clerc</i> , La Sorella                                   | Ds  |
| <i>Chopin</i> , Funeral March                                     | BHs |
| <i>Chopin</i> , Funeral March                                     | Ft  |
| <i>Costa</i> , Les soldats qui passent                            | C   |
| <i>Gruenwald</i> , Festival March                                 | Dc  |
| <i>Hadley</i> , Defend America                                    | Ds  |
| <i>Hadley</i> , To Victory                                        | Fst |
| <i>*Hungarian</i> , Rakoczy March.                                | Dph |
| <i>Lachner</i> , March from Suite No. 1                           | Dc  |
| <i>Lachner</i> , March from Suite No. 1                           | Ft  |
| <i>Losey</i> , America First                                      | Fst |
| <i>Mendelssohn</i> , War March of the Priests from "Athalia"      | F   |
| <i>Mendelssohn</i> , Wedding March from "Midsummer Night's Dream" | Dc  |
| <i>Meyerbeer</i> , Coronation March from "The Prophet"            | BHs |
| <i>Meyerbeer</i> , Coronation March from "The Prophet"            | Ft  |
| <i>Rollinson</i> , Heart of America                               | Ds  |

|                                    |    |
|------------------------------------|----|
| <i>Schubert</i> , Marche Militaire | F  |
| <i>Verdi</i> , March from "Aida"   | Ft |

## WALTZES

|                                         |     |
|-----------------------------------------|-----|
| <i>Ganne</i> , Eternelle Ivresse        | Fst |
| <i>Ivanovici</i> , Danube Waves         | Ds  |
| <i>Komzak</i> , Girls of Baden          | Ds  |
| <i>Rosas</i> , Sobre las Olas           | Ds  |
| <i>Strauss</i> , Wiener Blut            | Ds  |
| <i>Vollstedt</i> , Jolly Fellows        | Ds  |
| <i>Waldteufel</i> , Dolores             | Ds  |
| <i>Waldteufel</i> , Dreams of Childhood | Ds  |
| <i>Waldteufel</i> , Les Patineurs       | Ds  |
| <i>Waldteufel</i> , Soiree d'Etée       | Ds  |
| <i>Waldteufel</i> , Tout Paris          | Ds  |
| <i>Ziehrer</i> , Vienna Beauties        | Ds  |

## DIVISION E

|                                                                               |     |
|-------------------------------------------------------------------------------|-----|
| <i>Baldwin-Newton</i> , Accompaniments to Standard Song Classics              | G   |
| <i>Coerne-Tracy</i> , Community Orchestra Book                                | BL  |
| <i>Huhn</i> , Invictus (keys: g. b, f minor)                                  | Sch |
| <i>Lewis</i> , Dear Heart of Mine (E flat, F and C major)                     | Sch |
| <i>Lynes</i> , Good-Bye Summer (F, E flat, C)                                 | Sch |
| <i>Metcalf</i> , Absent (A, G, F) and At Nightfall (F, E, D <sub>flat</sub> ) | Sch |

## DIVISION F

|                                                       |         |
|-------------------------------------------------------|---------|
| <i>Fischer</i> , Classical Collection, Vols. I and II | F       |
| <i>Fischer</i> , Concert Folio, Vol. II               | F       |
| <i>Gordon</i> , Progressive Orchestra Collection      | W       |
| <i>Jenkins</i> , Advanced Orchestra Book              | Jenkins |

|                                                                     |     |
|---------------------------------------------------------------------|-----|
| <i>Maddy-Giddings, The Willis Graded Orchestra and Band Series,</i> |     |
| Volume III                                                          | Wm  |
| <i>Wilson, Fiddlers Four (four violins)</i>                         | FJB |
| <i>Wilson, Orchestral Training</i>                                  | FJB |
| <i>Wilson, Pipes and Reeds (wood-wind)</i>                          | FJB |
| <i>Wilson, Tubulariana (brass)</i>                                  | FJB |

## GRADE IV

## DIVISION A

|                                                                      |     |
|----------------------------------------------------------------------|-----|
| <i>Auber, Overture, "Fra Diavolo"</i>                                | Ft  |
| <i>Auber, Overture, "La Sirene"</i>                                  | Ft  |
| <i>Auber, Overture, "Le Macon"</i>                                   | Ft  |
| <i>Auber, Overture, "Le Philtre"</i>                                 | Dc  |
| <i>Auber, Overture, "Masaniello"</i>                                 | Ft  |
| <i>Beethoven, Allegretto from Seventh Symphony</i>                   | SSO |
| <i>Beethoven, First Symphony in C major</i>                          | Fsy |
| <i>Beethoven, Largo e mesto from Sonata, op. 10, No. 3</i>           | Hs  |
| <i>Beethoven, Overture, "Coriolanus"</i>                             | Hs  |
| <i>Beethoven, Overture to "Prometheus"</i>                           | Ft  |
| <i>Beethoven, Overture to "Ruins of Athens"</i>                      | Ft  |
| <i>Beethoven, Scherzo from Sonata op. 28 (for strings and piano)</i> | BHs |
| <i>Bellini, Overture, "Norma"</i>                                    | Dc  |
| <i>Bellini, Overture, "Norma"</i>                                    | Ft  |
| <i>Bellini, Overture, "The Pirate"</i>                               | Dc  |
| <i>Bizet, L'Arlesienne Suites No. 1 and No. 2</i>                    | Ft  |
| <i>Boieldieu, Overture, "La Dame Blanche"</i>                        | Ft  |
| <i>Cherubini, Overture, "The Water Carrier"</i>                      | Ft  |
| <i>Cunningham-Woods, Gressenhall Suite (strings and piano)</i>       | Hs  |
| <i>Flotow, Overture, "Stradella"</i>                                 | Dc  |
| <i>Gounod, Ballet Music to "Faust"</i>                               | Ft  |
| <i>Gretry-Mottl, Ballet Suite</i>                                    | Ft  |
| <i>Grieg, Peer Gynt Suites No. 1 and No. 2</i>                       | Ft  |
| <i>Grieg, Suite, "Sigurd Jorsalfar"</i>                              | Ft  |
| <i>Halvorsen, Triumphal Entry of the Bojaren</i>                     | Ft  |
| <i>Haydn, First Moment from Military Symphony</i>                    | SSO |
| <i>Haydn, Military Symphony (No. 11)</i>                             | Fsy |
| <i>Haydn, Surprise Symphony (No. 6)</i>                              | Fsy |
| <i>Haydn, Symphony in B flat (No. 12)</i>                            | Fsy |
| <i>Haydn, Symphony in D major (No. 2)</i>                            | Fsy |

|                                                                  |     |
|------------------------------------------------------------------|-----|
| <i>Keler-Bela</i> , Overture Comique                             | J   |
| <i>Mendelssohn</i> , Overture, "Hebrides"                        | Ft  |
| <i>Mendelssohn</i> , Overture, "Ruy Blas"                        | Ft  |
| <i>Mendelssohn</i> , Overture, "Son and Stranger"                | Ft  |
| <i>Mendelssohn</i> , Pilgrims' March from the Italian Symphony   | Hs  |
| <i>Meyerbeer</i> , Overture, "The Devil's Portion"               | Dc  |
| <i>Mozart</i> , Jupiter Symphony (No. 41)                        | Fsy |
| <i>Mozart</i> , Symphony in E flat major                         | Fsy |
| <i>Mozart</i> , Symphony in G minor (No. 40)                     | Fsy |
| <i>Offenbach</i> , Overture, "Orphée aux enfers"                 | Ft  |
| <i>Raff</i> , March from the Symphony "Lenore"                   | Ft  |
| <i>Rameau-Mottl</i> , Ballet Suite                               | Ft  |
| <i>Reissiger</i> , Overture, "Libella"                           | Dc  |
| <i>Reissiger</i> , Overture, "The Mill in the Rocks"             | F   |
| <i>Scharwenka</i> , Swedish Processional March                   | Sg  |
| <i>Schubert</i> , Overture, "Alphonso and Estrella"              | Dc  |
| <i>Schubert</i> , Overture, "Fierrabras"                         | Dc  |
| <i>Schubert</i> , Overture, "Rosamunde"                          | Ft  |
| <i>Schubert</i> , Unfinished Symphony                            | Fsy |
| <i>Suppe</i> , Overture, "Pique Dame"                            | Ft  |
| <i>Vivaldi</i> , Concerti grossi in d and a minor, (for strings) | S   |
| <i>Wagner</i> , Prelude to Act III "Lohengrin"                   | Ft  |
| <i>Weber</i> , Overture, "Oberon"                                | Ft  |
| <i>Weber</i> , Overture, "Peter Schmoll"                         | Dc  |

## DIVISION B

|                                                              |    |
|--------------------------------------------------------------|----|
| <i>Bach-Franko</i> , Arioso (strings)                        | S  |
| <i>Brahms</i> , Hungarian Dances No. 5 and 6                 | Ft |
| <i>Brahms</i> , Wiegenlied                                   | Sg |
| <i>Bruch</i> , Kol Nidrei                                    | Ft |
| <i>Cherubini</i> , Ave Maria                                 | Ft |
| <i>Chopin</i> , Grande Valse Brilliente, op. 18              | Dc |
| <i>Chopin</i> , Polonaise Militaire, op. 40, No. 1 (strings) | F  |
| <i>Chopin</i> , Valse Brilliente, op. 34, No. 3              | Dc |
| * <i>Délibes</i> , Ethiopian Dance from "Sylvia"             | BL |
| <i>Dvorak</i> , Songs My Mother Taught Me                    | Ft |
| <i>Glinka</i> , Russian Dance                                | Dc |
| <i>Godard</i> , Berceuse from "Jocelyn"                      | Ft |
| <i>Godard</i> , On the Mountain (strings)                    | BL |

|                                                           |    |
|-----------------------------------------------------------|----|
| <i>Grieg</i> , Allegretto from Violin Sonata in F major   | Sg |
| <i>Grieg</i> , Berceuse in G                              | Ft |
| <i>Grieg</i> , Norwegian Dances No. 1 and 2               | Hs |
| <i>Grieg</i> , Solvejg's Song from Peer Gynt Suite        | Ft |
| <i>Handel</i> , The Harmonious Blacksmith                 | Hs |
| <i>Massenet</i> , Elegie, op. 10                          | Ft |
| <i>Moszkowski</i> , Spanish Dances No. 2 and 5            | Hs |
| <i>*Ponchielli</i> , Dance of the Hours                   | P  |
| <i>Saint-Saëns</i> , Bacchanale from "Samson and Delilah" | Sg |
| <i>Saint-Saëns</i> , Serenade                             | Sg |
| <i>Schubert</i> , Two Entr'acts from "Rosamunde"          | Hs |
| <i>Schumann</i> , Slumber Song (strings)                  | F  |
| <i>Tschaikowsky</i> , Romance in F                        | Sg |
| <i>Verdi</i> , Hymn and Triumphal March from "Aida"       | Dc |

## DIVISION C

|                                                    |     |
|----------------------------------------------------|-----|
| <i>d'Ambrosio</i> , Canzonetta                     | Sg  |
| <i>Aremsky</i> , Intermezzo                        | Sm  |
| <i>Bariletti</i> , Love Song                       | Sg  |
| <i>Bazzini</i> , Gavotte from String Quartet       | Sg  |
| <i>de Boisdeffre</i> , Au bord d'un ruisseau       | Ft  |
| <i>Chaminade</i> , Serenade                        | Ft  |
| <i>Czibulka</i> , Fly Minuet                       | Ft  |
| <i>Czibulka</i> , Stephanie Gavotte                | Ft  |
| <i>Delibes</i> , Ballet "Sylvia"                   | Ft  |
| <i>Durand</i> , First Waltz                        | Ft  |
| <i>Fiebach</i> , Poem                              | Ft  |
| <i>Finck</i> , Moonlight Dance                     | C   |
| <i>Friml</i> , Adieu                               | BMC |
| <i>German</i> , Three Dances from "Henry VIII"     | Sg  |
| <i>Gilbert</i> , Uncle Remus, American Dance       | BMC |
| <i>Glazounow</i> , Mazurka from "Scènes de Ballet" | Ft  |
| <i>Granados</i> , A La Cubana                      | Sg  |
| <i>Hadley</i> , Cachuca, Spanish Dance             | Ft  |
| <i>Hellmesberger</i> , Entr'act Valse              | Dc  |
| <i>Hille</i> , Air de Ballet                       | Sg  |

|                                                                 |     |
|-----------------------------------------------------------------|-----|
| <i>Hoffman</i> , Over the Waters, Barcarolle                    | Sg  |
| <i>Hosmer</i> , La Comédienne                                   | Dc  |
| <i>Hosmer</i> , La Coryphée, Air de Ballet                      | Dc  |
| <i>Kjerulf</i> , Cradle Song                                    | Sg  |
| <i>Kreisler</i> , Caprice Viennois                              | Ft  |
| <i>Kreisler</i> , Schoen Rosmarin                               | Ft  |
| <i>Kriens</i> , Morning at the Zuider Sea and Wooden Shoe Dance | Ft  |
| <i>Kriens</i> , Valse Coquette (strings)                        | Ft  |
| <i>Lincke</i> , Glow Worm                                       | Fst |
| <i>Luigini</i> , Ballet Egyptien                                | Ft  |
| <i>MacDowell</i> , Cradle Song, op. 24, No. 3                   | J   |
| <i>MacDowell</i> , Reverie, op. 19, No. 2                       | J   |
| <i>MacMillan</i> , Causerie                                     | Ft  |
| <i>Martin</i> , Evensong                                        | C   |
| <i>Mathews</i> , Coquetterie                                    | Sg  |
| <i>Nevin</i> , Narcissus                                        | BMC |
| <i>Nevin</i> , The Rosary                                       | BMC |
| <i>Old Irish</i> , Londonderry Air                              | Ft  |
| <i>Ole Olson</i> , Northern Serenade                            | Sg  |
| <i>Reinecke</i> , Prelude Act V, "King Manfred"                 | J   |
| <i>Schytte</i> , Norwegian Suite                                | Sg  |
| <i>Tschaikowsky</i> , Nocturne                                  | Ft  |
| <i>Tschaikowsky</i> , Waltz from Serenade, op. 48               | Ft  |

## DIVISION D

## MARCHES

|                                       |     |
|---------------------------------------|-----|
| <i>Beethoven</i> , Funeral March      | Ft  |
| <i>Clark</i> , Marche aux Flambeaux   | Ft  |
| <i>Fucik</i> , Thunder and Blazes     | Fst |
| <i>Fulton</i> , The Statesman         | Fst |
| <i>Ganne</i> , Le Père de la Victoire | Fst |
| <i>Ganne</i> , Marche Lorraine        | Fst |
| <i>Goldman</i> , Eagle Eyes           | Fst |
| <i>Goldman</i> , On the Mall          | Fst |
| <i>Grieg</i> , March of the Dwarfs    | Sg  |
| <i>Sousa</i> , Chantyman's March      | Fst |
| <i>Sousa</i> , Flags of Freedom       | Fst |
| <i>Sousa</i> , High School Cadets     | Fst |



|                                |     |
|--------------------------------|-----|
| <i>Sousa, National Emblem</i>  | Fst |
| <i>Sousa, Semper Fidelis</i>   | Fst |
| <i>Sousa, The Picadore</i>     | Fst |
| <i>Sousa, The Thunderer</i>    | Fst |
| <i>Sousa, Washington Post</i>  | Fst |
| <i>Suppe, Fatinitza March</i>  | Fst |
| <i>Winter, March Surrender</i> | Fst |

## WALTZES

|                                             |     |
|---------------------------------------------|-----|
| <i>Becucci, Tesoro mio</i>                  | Ds  |
| <i>Chadwick, Waltz from "Tabasco"</i>       | Fst |
| <i>Gung'l, Die Hydropathen</i>              | Ds  |
| <i>Lincke, Spring, Beautiful Spring</i>     | Fst |
| <i>Margis, Valse Bleue</i>                  | Fst |
| <i>Strauss, Morning Journals</i>            | Ds  |
| <i>Strauss, Tales from the Vienna Woods</i> | Ds  |
| <i>Strauss, Tales from the Vienna Woods</i> | Fst |
| <i>Strauss, Thousand and One Night</i>      | Ds  |
| <i>Strauss, Thousand and One Night</i>      | Fst |
| <i>Waldteufel, Espana</i>                   | Ds  |
| <i>Waldteufel, Les Sirènes</i>              | Ds  |
| <i>Waldteufel, Les Sourires</i>             | Ds  |
| <i>Waldteufel, Mon Rêve</i>                 | Ds  |
| <i>Waldteufel, Toujours ou Jamais</i>       | Ds  |
| <i>Waldteufel, Très Jolie</i>               | Ds  |

## DIVISION E

|                                                                               |         |
|-------------------------------------------------------------------------------|---------|
| <i>Baldwin-Newton, Accompaniments to Standard Song Classics</i>               | G       |
| <i>Coerne-Tracy, Community Orchestra Book</i>                                 | BL      |
| <i>Coleridge-Taylor, Life and Death (Key of D flat, B flat, A flat major)</i> | Sch     |
| <i>Cowen, The Rosemaiden</i>                                                  | B       |
| <i>Handel, The Messiah</i>                                                    | Novello |
| <i>Jordan, Barbara Frietchie</i>                                              | D       |
| <i>di Nogero, My Love is a Muleteer (B flat, A flat, D flat)</i>              | Sch     |
| <i>Wagner-Fletcher, Choral Fantasia from "Lohengrin"</i>                      | D       |

## DIVISION F

|                                                              |   |
|--------------------------------------------------------------|---|
| <i>Strauss Album, Collection of Waltzes by John Strauss</i>  | F |
| <i>Twelve Overtures for Full Orchestra</i>                   | D |
| <i>Waldteufel Album, Collection of Waltzes by Waldteufel</i> | F |

MR. FAY: If there are no objections I wish to make a motion that a vote of thanks be given to Dr. Rebmann for his scholarly survey of instrumental music which is to be put into your hands at the earliest possible moment. The motion has been seconded. All those in favor say Aye; contrary No. Dr. Rebmann, the motion is carried.

CHAIRMAN REBMANN: For some time, in fact ever since instrumental music has begun its tremendous strides and progress, there have been some questions concerning the relation of the music supervisors and the professional musician. We have thought it would be a fine thing to have a representative of the greatest body of instrumental musicians in the country, the American Federation of Musicians to meet with us and present to us his views on the subject of instrumental music. We feel that there are occasions where it is perfectly legitimate for school music, school bands, school orchestras to perform without referring to anyone outside. There are other occasions where there may be some doubt, and the doubtful questions are the ones that have in some cases created misunderstandings on both sides. We feel that it would be an excellent time now to clear up all the misunderstandings. That is why I have asked Mr. Weber the President of the American Federation of Musicians to meet with us. He found at the last minute it was impossible for him to be with us, so therefore he has sent his representative in the person of the Vice-President of the American Federation of Musicians, Mr. William Meyer of Pittsburgh, who will speak to you now.

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## The Attitude of the Professional Musician Toward Instrumental Music in Public Schools

By W. L. MEYER, *Pittsburgh, Pa., Vice-President of the American Federation of Musicians*

Gentlemen:—

To the circumstance that President Jos. N. Weber, of the American Federation of Musicians, finds himself overwhelmed with preparations for the Annual Convention of our own organization which convenes next month; I am indebted for the signal honor of being privileged to address you on the subject "The Attitude of the Professional Musician Toward Instrumental Music in Public Schools."

I deeply appreciate the honor and if I have any regrets whatsoever they are solely attributable to a subconscious conviction that I am scarcely able to do full justice to the occasion.

As I happen to be the Vice President of the American Federation of Musicians—the most successful International union of musicians—the world has ever known—it would only be natural to pre-suppose that my viewpoints might be based on an ultra-organization—i. e. union—perspective.

However such inference is decidedly erroneous, because, no matter what his official position; no matter what his affiliations—the real musician must remain a musician when discoursing on a subject which means so much to the present generation, and, so very much more, to American posterity.

That there may be considerable dissent from my opinion, is to be expected. It is practically a "*sine qua non*," arising from a psychology so aptly described by Alexander Pope when he says: "'Tis with out judgments as our watches; none go just alike, yet each believes his own."

We all know full well that when a discussion, confined strictly within the canons of any Art is under way, a veritable panoply of divergent opinions by renowned authorities, develops.

How much more so, then must the vista be for divergence of opinion become expanded, when, as in this instance, Art and Economics, are inseparably welded into one thesis for consideration.

No single individual is infallible, and it follows that no collective body of individuals is always without error. This axiom, logically applies to musical unions and, with equal grace to the proponents of other movements and organizations, musical or otherwise.

True progress in a sphere of action, intended as a corrective or improvement of any condition, is not promoted by blindly and ruthlessly rushing toward the desired objective, without regard to the immediate effects upon the units of society dominant in, and composing a pre-existent environment.

Such a policy is actively revolutionary, invites opposition, engenders friction and consequently, is more likely to retard than to advance the dawning of achievement. Pacific and stable progress is always accelerated when self-evident and quondam obstacles have been subjected to careful analysis—free from prejudice—and a policy adopted, giving just consideration to the prerogatives and economic necessities of the units most vitally interested and affected by the new sociological movement, inviting spirited co-operation—at least indulgent tolerance—rather than active opposition.

The new idea must be developed gradually, much as the artist, painstakingly shapes the tile until it fits precisely into the cosmography of a mosaic; he certainly would not attempt, by main force, to drive the new piece into place without regard to the already existing structure.

In speaking of the professional musician, I desire to confine myself to the instrumentalists engaged in ensemble playing and music teachers, excluding solo-virtuosi. The solo virtuosi are mostly prodigies; their inborn talent creates predisposition for diligent practice until a transcendent technique has been developed, and then—if a good press agent has been secured—public acclaim and financial independence follow. For such masters it may be immaterial what policy is being followed in public school music, or, for that matter by a musical union.

The brilliant economic success of some music teachers is usually the deserved reward for pedagogical excellence, and, in a great many cases, due to the good fortune of having accidentally discovered a prodigy, and by the re-

flected glory of such a pupil, securing a large clientele. On the other hand we have a great many conscientiously efficient teachers who remain in comparative obscurity and poverty, while actually incompetent, but more fortunate colleagues, revel in social prestige and financial success. Elevation of the present plane of the general public's musical understanding and appreciation will, most certainly, bring about an intelligent separation of the wheat from the chaff, and thus the worthy teacher will, eventually, receive deserved recognition. So far I have had in mind the teachers of piano. The piano after all, is the American indispensable household furniture instrument; you find it everywhere and its very ubiquity establishes it as the most potent agent of musical propaganda.

However, all professional ensemble players devote some of their time to teaching, and therefore, the introduction of orchestras and bands unquestionably affects their earning capacity in one or another way. In some cases participation in the school ensemble, stimulates the desire for individual private study, thus promoting the pecuniary interests of teachers.

Many teachers complain that they have suffered loss of pupils, for the reason that misguided parents, practising false economy, presume that since their child is a member of the school musical organization, the need for private instruction has terminated. The fallacy of such opinion is obvious. Inasmuch, therefor, as the standard of ensemble attainments is dependent upon the efficiency of each of the composing units, it would seem to be only an evidence of intelligent stewardship, if the officers in charge of public school music, strenuously advocate private study, because thereby, they would be rendering a three-fold service, viz:

- (1) To the perfecting of their orchestras and bands.
- (2) To the individual progress of the units.
- (3) To the cause of enlisting ardent reciprocal co-operation of professional instrumentalists—the value of which cannot be overestimated.

It would seem a practical means toward conserving and advancing all related interests, if the school administrations, in awarding credits to the pupils participating in instrumental ensembles, were to differentiate between those who study privately, and those who do not; allowing a higher rating for the former. Such policy would recommend itself to every teacher and promote friendly relations, and these must be cultivated in every line of effort, if success is to be attained.

Let us consider now what is, after all, the paramount objective, viz: the musical education of the public.

The native American citizenry of our country, is, unfortunately, not very musical. The partial salvation of musical art within our borders has been due, almost entirely, to our cosmopolitan admixtures. In the matter of judging, enjoying and demanding good music, the average American is a very poor second to the average European. What is the reason?

Europe has been the cradle of musical progress, the matrix of every material element in the development of the Divine Art; from the school cantorum through the periods of the troubadours, minnesingers, meister-singers until finally oratorio, Grand Opera and Richard Wagner's Musik-Schauspiele were evolved and, today, constitute the apparent omega of vocal attainment.

Instrumental music from the days of the monochord, the spinet, the harpsichord to the grand piano; from the "fist-played" organ to the concert organ, the invention and perfection of every orchestral music-making device, has had its evolution in Europe. Small wonder, then, that this intimate association with every phase of progress in musical matters, should have left an indelible impress; should have resulted in a higher appreciation of music as an art in Europe, than exists here, in our own America, a land only discovered 12 centuries after the active cultivation of the art had begun.

When Columbus sailed to discover a shorter route to India, the supplying of his three caravels was an act which had a commercial motive. After the discovery of this broad land, its shores, like a magnet, attracted every adventurer eager to exploit the fabulous resources of the New World; and that condition has continued without interruption since October 12th, 1492. There were many who came merely hoping to find more peaceful and congenial environment; but, even they, found themselves confronted with the necessity of competing with their new neighbors until the commercial spirit pre-dominated, and as a matter of heritage, the descendants of these pioneers find themselves part of a nation, pre-eminent in mercenary initiative, but deficient in the premise of intelligent appreciation of the fine arts, more especially of the Art of Music.

Paradoxical as it may seem, the fact remains that Europe owes much of its general musical ascendancy to standing armies. Pacifists vociferously decry standing armies, but it seems that the saying "there is no Evil without its Good" meets with corroboration again, since there can be no disputing the circumstance that the bands attached to these military establishments, contributed, incalculably, to the development of musical education in Europe.

The man serving his compulsory enlistment period—if he had any musical qualifications at all—much preferred to play his instrument than to carry a gun. If he could secure assignment to the regimental band he was happy. He knew full well, that should he fail to meet the demands on his instrument, it meant—back to the gun. Of course he practiced—and "Practice makes the Master." If, perchance, he "poodled" a phrase in concert, the sentence by the bandmaster that he must play that phrase 100-200 or 300 times, under supervision of a subaltern, and during his normal free-time, was not very pleasant, but exceedingly effective. In these days when all sorts of apologetic theories of discipline are rampant such method would be considered rather harsh—but it certainly made many splendid instrumentalists.

The bands were held to the highest obtainable standard; their regular concerts on the parade grounds were, by reason of the nature of the programs and quality of rendition, a wonderful schooling for the population of every garrison town. When the enlistment period had expired and those bandsmen—numbering thousands every year—returned to civilian life, the thoroughness of their musical training, as a natural consequence, radiated its influence throughout their home environments.

The brass and wood wind sections of court and opera orchestras were usually supplied by players whose special fitness had been established during period of service in the bands.

It is not so long ago that nearly every important wood and brass position in American symphony and opera orchestras was held by players whose original schooling had been obtained in European army bands.

The American Federation of Musicians has insisted on first consideration being given to resident musicians, so that, today, the percentage of players who have had their development at home is increasing very rapidly in the great musical organizations of our country.

With this superficial survey of the genesis of Europe's musical atmosphere we have a sufficient basis for comparison.

We do not have compulsory military service in time of peace, consequently our military arm is of no value as a musical educator of the people.

We have no operas, symphony orchestras or musical conservatories subsidized by our government.

Our people, therefore, have not had the advantages enjoyed by the population of Europe during many centuries.

Our form of government and the psychology of our people preclude the possibility of popular musical education by the same means which produced the desired atmosphere in Europe.

The key to the solution of our problem was very aptly stated by a very good friend and colleague during a little chat we were having. He said: "You cannot learn to swim by sitting on the bank and watching a swimmer. You must get into the water yourself. Then you will know something about swimming—and it is just the same with music. If you want to learn something about music—learn to play music. You cannot get more than a little thrill out of sitting and listening to others play, unless you know something about playing yourself." There can be no contradiction of this philosophy.

We can buy and reproduce the masterpieces in all lines of material art, but music is not material. It is an emotional art; it is a soul language; the Volapuk of melodic vibration; its interpretation and appreciation require mental pre-disposition; mental predisposition cannot be purchased; it is the offspring of impression; impression is the result of contact; contact may be mental or physical or both and, where you can combine both forms, you deepen impression, increase pre-disposition and secure an intensified appreciation.

Upon public appreciation progress in the higher spheres of musical creation and performance depends, and every advance in this direction means an increase in social prestige and an improvement in the economics of the musical profession.

Today over 90% of the employers of musicians do not know whether they are getting their "money's worth." This may be a good thing for many players and a bad thing for a few in nearly every community.

What have we today? Two extremes; on the one hand in a few locations we are maintaining magnificent symphony orchestras and grand operas; on the other hand we find a general frenzied demand for what I elect to term, musical atrocity, viz: the raging popular dance—or, had I better say “prance”—**music.**

To what depths of depravity musical taste must descend in order to enable enthusiasm over a hybrid combination, a portion of the instruments muted beyond recognition by all sorts of distorting devices, and the resultant dislocation of the atmosphere descriptive of a chorus of savages suffering from a superabundance of adenoids, is past my comprehension. It is true that the torsos of bass drums and banjos are being illuminated by electric lights, displaying scenic transparencies—evidently for the purpose of making the music look good, no matter how it sounds?

With the monotonous “tunk, tunk, tunk” of the muffled drum, the “crack, crack, crack” of the wood block and the bizarre, grotesque rhythmic riot, all you need do, is close your eyes, imagine a little black dye applied to the visible expanse of epidermis on parade, a few assegais distributed among the “prancers,” and the illusion is complete; you are in the depths of jungle-land and not within the boundaries of civilization.

You must not blame the professional musician for this. The public is paying more per man for this sort of tonal profanity than many players in symphony orchestras receive.

The professional musician must live, and he is compelled to exploit opportunity at whatever level public desire demands.

It is the public that must be educated and reformed in matters musical, and I can visualize no greater aid to this end, than the teaching of good music—*properly—everywhere*, and, particularly instrumental music in public schools.

With this opinion I feel certain a great majority of my professional colleagues agrees.

The unorganized musicians—always meaning orchestra and band players—are comparatively few in number, and being without organization they are not in position to be of service to themselves in opposing any policy followed in public school music, nor can they be of any appreciable aid in promoting same. School authorities are not very much concerned about their attitude.

This leads me to the conclusion that, after all, my thesis really is: “The Attitude of the American Federation of Musicians toward Instrumental music in Public Schools,” and on that basis I will proceed with the discussion.

The American Federation of Musicians is an International protective organization—a great union—with over 800 Local jurisdictions having about 150,000 members in the United States and Canada.

The word “union” when referring to our Union of States, is spoken with patriotic reverence; but, in connection with Labor, the word “union” seems to invite derision on the part of sycophantic and parasitical adherents of that class which knows that “in Union is Strength,” but would rather see the wage worker weak, than strong. The reason is self-evident.

Our Ministerial, Bankers, Manufacturers, Bar Associations and the like are unions in fact. They may not establish a wage scale for their members, but they do decide on what they want and co-operate in the securing of their desires.

Should there ever come a time when all other unions may be considered unnecessary, the need for a musicians' union will still exist. It is the most difficult of all unions to conduct and manage, for the following reasons: (1) its units do not all do the same thing, and (2) in serving the public its members must be coincidentally cooperative and are therefore interdependent.

In other crafts each member is a complete machine in himself and he can function without regard to whether or not, other members of the same trade participate. Twenty masons will erect a wall in half the time that 10 would; but one mason could erect the wall himself, if given the necessary time. Twenty musicians will not finish a musical composition in half the time that 10 would, nor could one alone render the number with the desired effect.

One mason can begin to work when he reports, regardless of whether the other 19 come later, or do not appear at all. Not so with a musical composition.

One or two absentees in a musical combination can sometimes make the fulfillment of an engagement impossible, embarrass the employer, destroy the employment opportunity for their fellows and disappoint the assembled audience. What redress could the employing musician have in the available methods of legal procedure? Practically none.

However; he can go to his union, file charges and the offender is usually disciplined in a manner which acts as a decided preventive to recurrence of his objectionable department. A musical union is indispensable in the controlling of just such occasions.

Let us suppose that there is no union in the town. A choir master arranges a choral concert. Two musicians compete for the contract to furnish the necessary orchestra. The disappointed competitor, very much disgruntled, out of pure malice and spite, waits until the rehearsal is held so that he may ascertain the names of the individuals engaged for the function. Then he proceeds by intimidation, promises of other work and in some cases going so far as offering a higher wage to cripple the performance, if not make it impossible. In the days prior to musical unions just such things happened, and there was no relief.

Just this law maintained in every musical union: "A member having accepted an engagement cannot cancel same, nor may he send a substitute without the consent of the employing member," protects the general public effectively.

The palpable need of a musicians union is incontrovertibly established by this little citation alone.

The objects of our union are:

- (1) Insistence on fair dealing with the public.
- (2) Insistence on fair dealing between its members.



- (3) Increasing of public respect for members of our profession.
- (4) Promoting appreciation of musical art.
- (5) Promoting the economic interests of our members.

It is the Fifth purpose which arouses so much hydrophobic antagonism. Certain circles seem to be disinclined to recognize that the musician's right to live, and live decently, is just as inalienable as that of any other man, be he rich or poor.

The American Federation of Musicians is now thirty years old.

Prior to its existence, musicians travelling with productions were transported in day coaches—day or night—and were paid from \$12.00 per week upward, with \$30.00 very nearly the maximum wage. Today, their salary is over six times the former minimum, with first class sleeper accommodations for all night travel. This, gentlemen, could not have been accomplished except by collective effort—by organization.

In former days men were hired for a traveling engagement and sometimes left stranded, with half or all of the breadth of this land between themselves and their homes and families; left to work their way back as best they might. We have corrected such abuses, and we are justly proud of it.

However, it is not my purpose to boast of our achievements; on the contrary, it is only my wish by these comparisons and recitations of fact to enlist your co-operation and to instill in your minds the firm conviction that we are justly entitled to public respect. There should come between us the genial spirit of comradery, and with that psychology established our mutual relations will ever be most cordial. I believe you are willing to concede that as an active exponent of musical art and dependent upon its employment opportunities the professional musician has a perfect right to combat any and every destructive intrusion upon his prerogatives. A stock certificate and a musician's ability are very much alike. If the corporation has no business the stock pays no dividend; if the musician has no employment his ability pays no dividend and when he has to meet his obligations he receives no discount or exemption because free music, somewhere, destroyed his earning capacity.

I frankly concede that the effort to create musical atmosphere in this country—belated, but nevertheless welcome, as it is—is infinitely more complex than it was in Europe. There, it was so-to-speak automatic: everything related thereto, the art itself, the instrument and the player began together at zero. All progress was parallel. Here, your movement is yet in its infancy and it must be so conducted as not to conflict with a concrete entity, already existing.

However, all it needs is the firm determination—the will—to do right. Here are the questions that suggest themselves as paramount for consideration:

Can the desired objective be attained without cooperation of the professional musician? My answer thereto is; Not very well. You will frequently need professional musicians to supply vacancies or to complete your instrumentalizations for such functions as you, yourselves create. In such case amicable relations will prove a valuable asset.

Can it be attained without detriment to the professional musician?

Answer: Absolutely.

What detrimental economic effort will instrumental music in the schools be permitted to have on the present day professional musician? Answer: None, whatever. There is no need or occasion for it. The financial support of the schools is derived from general taxation in which the musician must bear his part of the burden. It logically follows that since there is no discrimination in his favor when the tax is levied, there should be no discrimination against him in the application of the disbursement which he assists in financing. In every State the school codes prohibit use of the schools for any commercial exploitation, taking up of collections among the pupils or use of pupils services for any purpose foreign to the school curriculum and this leads to the inference that the furnishing of school ensembles, gratis or for pay, for any function not actually created by the school itself is really an infraction of law.

The mere presence of a school director on a reception committee for a lodge, political meeting, etc., does not make the affair a school function by any manner of means.

It is in this connection that Supervisors of Music have my sympathy. School Boards and Boards of Education are political bodies. Incumbents of these offices are usually more or less influential. For the purpose of insuring or increasing popularity among their constituents there is always an eagerness to occupy the spotlight of publicity by sponsoring anything which may appeal to the people. Aside from the old saw about not looking the gift-horse in the mouth, there is always indulgent sentiment regarding juvenile performance of any kind. If a director happens to stumble upon some opportunity to parade the school band or exhibit the school orchestra, the supervisor's troubles begin. He finds himself between two fires. He knows the proposition should not be entertained, and yet he feels he will jeopardize his position if he refuses consideration. If the supervisor temporizes, he is told that the club, church, chamber of commerce or what-not has no money to spend, and that unless the school organization plays, there would be no music at the function, and hence the performance would not be "competitive."

In nearly every controversy, *that* is the moss-covered contention. It is merely a means to the end, and we must be excused if because of the monotony of the situation, we are not charmed by the siren song.

But for the sake of argument, let us suppose that there be an absence of money and there were no school ensemble in the district, would the function not proceed anyhow?

There is merit in the contention that public appearances stimulate the activity of the pupils. Create your own functions in the school auditorium, now and then, and invite the public and you shall have stimulation. Schools are educational institutions, not intended to furnish pupils from a manual training class for the purpose of repairing parts of a building foreign to the school. What applies to the pupil carpenter certainly applies to the pupil musician, is a deduction which challenges contradiction.

Some 35 years ago I had a personal experience with a school band. The political boss of the district had the band tramping about serenading and playing meetings in which he was interested, until finally the boys' parents objected and the band became defunct.

Considering the exactions of the average high school course, I cannot see how pupils can have time for study and engage in promiscuous playing. Some years ago, before the idea of instrumental music in the schools had been adopted, I saw a streamer across the front of a picture theatre, advertising a certain high school orchestra. It happened to be a small combination of pupils who played in the school. The school had no orchestra class, but these lads played in the theatre three hours every evening. How they could do it and keep pace with their school work, has never been explained.

In some places a small number of units of the school orchestra band themselves together privately, and make it a business to play dances, parties, etc. For this the school authorities are not responsible, but the destructive effect is felt by the profession nevertheless, and in such districts you probably find a tendency to question the advisability of endorsing public school instrumental music. That is not a desirable psychology, and every effort should be made to stamp out the abuse, if at all possible.

In many school orchestras you have as members, the sons of musicians, and in many cases when they are 16 years of age or over, these boys join our organization. Generally they rank among your best performers.

Can you conceive the anomaly which arises, if, by reason of ill-advised action you make the son destructive of his father's interests?

You will probably lose that boy's services, either because the father forbids further participation, or because the musical union takes action. These are all possible contingencies.

All these things make it evident that Public School music enthusiasm must be tempered with sound judgment. Mutual cooperation between us is essential. Cooperation must not be expected to extend as far as the surrender of basic principles. No two people cooperate if the one becomes destructive to the other.

What is the best method of cooperation?

I would suggest that you confer with officers of the musicians union in your district, and together map out a plan mutually agreeable. Conditions differ so much in the various districts as to make it impossible at this time to go into all details. After you have reached an understanding, commit it to writing.

Then request your Board to ratify the conditions in writing.

This will bring the matter to a business issue. A written agreement in accordance with the results of your conferences, can then be drawn up for a stated term, say one or two years. As this is an experiment it would not be advisable to make the covenant for a longer period.

Experience may teach that there have been inadvertent oversights which need correction. At first blush, school boards will be disinclined to consider

such a proposition, but, in the end, when it is pointed out that the existence of such an agreement, actually, becomes a social and political protection to them, when importuned by this, that, or, another influential applicant for free music, because they can say: "we have an agreement, etc," they will not be slow to recognize its virtue. If you have had any friction heretofore, forget about it, ask the local union to do the same, and propose, starting anew, under friendly auspices. If you are as sincere in your purpose, as I believe you to be, this will not prove to be a very difficult matter, and it will work wonders. If, perchance the administration of one of our local unions should refuse opportunity for conference, I shall be very much surprised. In such case, the International officers, will use their best efforts to bring you together. More than that we cannot do. The question now resolves itself into an inversion of terms: What will be the attitude of Instrumental Music in the Public Schools toward the Professional Musician. That question you must decide.

I trust that I have been of at least a little service to you and to my organization, today. If it paves the way toward a better understanding of how necessary we are to each other, that alone, will be an ample reward for my effort.

Be assured that the American Federation of Musicians welcomes most cordially, every effort which will enshrine the Muse of Music in the heart of our great nation and enable every man, woman and child, to worship her intelligently. Let us hope that in the annals of future history this movement, in which we are both interested, may be recorded in golden letters as an epoch in the music of America.

The American Federation of Musicians has improved the economic interest of its members, forced respect for the musicians upon obstinate employers, elevated the standard of instrumental excellence, and, as a matter of principle must ever remain militant, jealously guarding its achievements. Such an ally is not to be despised.

On behalf of our organization, I extend to you the very best wishes for glorious success, and express the hope, that, with hands clasped in cordial friendship we may together travel the road to the common goal—"Supremacy of Music in America!"

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## Substitution of Instruments in the School Orchestra

JAY W. FAY, *Supervisor of Music, Louisville, Ky.*

The actual substitution of instruments in the school orchestra is a simple matter and a common experience for anyone who has dealt with boys and girls and attempted to do worthwhile things with limited means. The principle underlying such substitution is far-reaching and applies to a number of considerations to which we may well give our attention. Are we justified in alter-

ing the scores of the great composers? If so, upon what grounds? Is a High School orchestra competent to play Beethoven or Tschaiakowsky, or is it a sacrilege, as is often alleged, to approach the great ones of music with other than a perfect instrument with which to interpret them? Is not the emotional content of a musical masterpiece beyond the experience of the adolescent boy or girl, and therefore should they not wait until greater maturity before trying to express the form without an adequate appreciation of the soul?

These and other considerations, which will readily occur to us all, are met by the application of one great underlying principle, namely that Music exists for man, and not man for Music. Let us brush aside the objections of the pharisees and refuse to consider music as a fetish. Let us bring the masterpieces of the great musicians to our children and allow them to grow into their full stature and learn to love them by associating with them. There are really only two alternatives, to do this, or to fill their young souls with musical junk, the vapid utterances of tin-pan alley or even more vicious jazz. There is a vast amount of trashy music that has no message, no meaning, no form, no soul. There is on the other hand a select repertoire of good music, with beauty of melodic line, architectural structure, harmonic strength, and intellectual and spiritual content. The choice is obvious. Let us give our children the best, and if their performance lacks perfection and maturity, they at least are feeding their souls on nourishing and life-giving pabulum, and they will grow day by day into an appreciation of form and live year by year into a fuller appreciation of content.

With this preliminary let me approach the subject more directly by justifying the substitution of instruments in the school orchestra. There are two valid reasons for substitutions, first, to achieve an approximation to the desired effect with the means at hand, and second, to give orchestral training to pupils equipped with instruments other than those required by the score. The second justification allows us by extension of the principle to double parts like the clarinet, disturbing the balance somewhat, but none the less giving experience to boys and girls who might be neglected where the ordinary rules of orchestral balance strictly applied. There is a third justification for substitution of instruments, deplorable and yet hopeful, and destined to disappear, I am sure, in the near future. Many of our High School orchestras are equipped with Violas, Oboes and Bassoons, so-called unusual instruments, which are not provided with parts in many of our school editions. This situation exists for various reasons and is not always the fault of the editor. The publishers may have found it unprofitable to make parts for the unusual instruments, or the editor may have lacked the vision of school bands and orchestras with full compliments of wind and brass. Some editions for orchestra recognize the oboe and bassoon, but fail to provide a second part, thus forcing an undesirable doubling of the first.

At this point I wish to sound a note of warning in the form of a qualification of the great principle which I enunciated above. There is a vast difference between rehearsal and public performance. There is justification for the study of a Beethoven symphony by immature boys and girls, but not necessarily the same justification for a mangled public performance. We may double parts at rehearsal for the sake of giving orchestral training, but we should reduce our forces to an artistic balance before submitting our work to the court of high-

est appeal, the public and the critics. We may allow a C Saxophone to play the heavenly melody of the oboe in the Schubert Unfinished Symphony, but personally I should hesitate a long time before perpetrating the effect upon an audience. If our school bands and orchestras would qualify their ambition by admitting and encouraging daring in study and modesty in performance they would do much to remove the antagonism of a great circle of stiff-necked but sincere lovers of the best music.

There is not much literature on the subject of substitution. Glenn Woods has some suggestions, largely in tabular form, in his pioneer book on School Bands and Orchestras. Mr. Maddy has an excellent paragraph in the preface to his score of Vol. II of the Graded School Orchestra and Band Series, in which he has told the whole story in few words. A study of the standard works on Instrumentation and Orchestration is fruitful in suggesting effective substitutions. For instance the classic advice that in the absence of Third and Fourth French Horns the parts may be given with good effect to the Bassoons is a suggestion, and many similar hints might be cited. A careful analysis of any of the admirable reductions of symphonic works by Charles J. Roberts or Gaston Borch will reveal many skillful substitutions. A well cued score is a mine of suggestions.

Here let me interpolate a word about cueing and cross-cueing. A cue is a part in small notes referred to some other instrument, and may have one of two functions. It may serve to keep one's place and make secure a difficult entrance after a long rest. In such case it is generally the part of an instrument with a clearly recognizable tone, and is not to be played. It may on the other hand be an important passage that must be played by someone. In this case it is put in small notes in the part of an instrument with a voice as near as possible to that of the instrument to be replaced. The rule which I give my players is this: If the instrument whose part is cued sounds like your own, and if the instrument is missing, play the cue. If the instrument does not sound like yours or if the instrument is present, leave it alone. The practice of "cross-cueing" is modern and perplexing until explained, after which it is found to be simple and effective. For example, a part is originally written for oboe and is cued for the next best instrument in the absence of the oboe. That is, it will be written in small notes in the clarinet part and marked oboe. If the oboe is present the clarinet does not play the cue. But conceivably there may be neither oboe nor clarinet in the orchestra. Therefore the part is again cued for flute, and marked clarinet. If there is no oboe but there is a clarinet the flute leaves it alone, and plays only in the absence of both oboe and clarinet. The part may be further written for violin, in which case it is marked flute. This insures the playing of the part by the most appropriate instrument, and not by all the instruments in unison, as often happens when each cue is referred directly to the original instrument.

It remains only to indicate possible substitutions which however are not all equally desirable. The violin, flute, oboe and C saxophone may interchange parts freely. B flat instruments in the treble clef, such as the Cornet, Clarinet and either soprano or tenor saxophone may do the same. In the bass clef the baritone, trombone, bassoon, cello, bass, and tuba have the same doubtful privilege. Any E flat instrument may play music written in the bass

clef by imagining a treble clef and adding three sharps or deducting three flats, and the reverse is also true. Any bass clef instrument may play E flat music written in the treble clef by changing clefs and adding three flats or deducting three sharps.

The muted cornet may imitate the tone of the oboe, and either the cornet or the trombone may produce a tone similar to that of the French horn by blowing into a derby hat. By reading in the treble clef and playing like a violin minus the E string the viola proves to be an even more pungent substitute for the oboe than the violin. If your French horns have no part they may play from the second violin part by making the transposition for C horn, or from the viola part by reading it like a horn in D. If you have no English horn, try the E flat alto saxophone or muted cornet, for Bass clarinet substitute the B flat tenor saxophone, for Contra bassoon try a tuba or baritone saxophone, and if you have no wood winds at all get a little harmonium and you will find admirable parts in some editions calculated to make you forget all your troubles.

May I close by restating the principle that all this ingenious manipulation is pardonable because our chief aim is to get musical literature and musical experience within the reach of the child, or to paraphrase the "ad maiorem dei gloriam" of the Jesuits, for the greater glory of musical education the end justifies the means.

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## Individual Competition in Orchestra

J. E. MADDY, *University School of Music, Ann Arbor, Mich.*

Those who have been most successful in the field of instrumental music are those who have followed most closely the established methods of vocal instruction in the public schools, for by borrowing and transplanting the good teaching points of the mother subject, they have had the benefit of a century's growth in teaching experience.

The trend of modern education is toward individual instruction and the vocal supervisors have adapted their teaching methods to coincide with this trend by requiring individual singing of all pupils in all grades, and in so doing they have increased their teaching efficiency several hundred percent. The instrumental supervisor and orchestra leader have been rather slow in adapting their teaching methods to include individual work, although the need for it is much more apparent than in the vocal branches, and the means for carrying it out are as practical as in the vocal class.

Public school vocal students seldom receive any instruction except that given under the direction of the music supervisor while instrumental students usually take lessons from private teachers of uncertain ability in some cases. If our orchestras are to become worthy as educational institutions our orchestra

leaders must assume most of the responsibility for the teaching of the members in all phases of orchestra playing as well as ordinary phases of technic and interpretation. The best place to teach technic is in the orchestra for several reasons.

The private teacher is dependent upon the revenue from his lessons and therefore he cannot be as arbitrary in his demands as can the orchestra leader. The private teacher may appeal only to the reason of his students while the orchestra leader need only apply the whip of competition and his battle is won. The private teacher sees his pupils once a week and is concerned as much in keeping the student interested as he is planning the musical development of the pupil, while the orchestra leader sees his pupils more often and the interest is maintained by the joy of playing in the orchestra so he may make greater demands upon the students without danger of killing their interest or decreasing his income.

Most of you people have been through the same mill as I. We well remember the usual assignment of scales, exercises and a piece, and we also remember how we shunted the scales and exercises and practiced the piece most of the time. Methods of private teaching haven't changed any since then, unless they have become more liberal towards the student.

In the same measure as purely technical exercises may be the means of killing interest in the private pupil these same exercises may be made the means of the liveliest competition among the members of your orchestra, and with competition goes interest. If we fail to make the most of this wonderful opportunity we are guilty of neglecting one of the most important duties of our profession.

I well remember my first effort at holding an individual competition or "tryout" in orchestra. I felt driven to that means for teaching the students in my string sections how to bow correctly, for, in spite of the fact that there were competent teachers of these instruments in the city, the students were very poorly trained in all technical phases. I interviewed the private teachers and received the same excuse from all of them, namely that they could not get their pupils to practice anything but solos. There was consternation among the members of the orchestra and their instructors when I gave the string players a bowing exercise and announced that the ones who played it best the following Monday would receive the first chairs in their respective sections. I was accused of overstepping my rights as music supervisor by encroaching on the work of the private teacher. Some of the teachers advised their pupils to pay no attention to my demands while others saw the opportunity to advance their students in the orchestra by assisting them in mastering the particular assignment. There were many moves at the succeeding tryout, and as many differences of opinion as to the practicability of the experiment. I heard from every parent and every private teacher who had pupils in the orchestra, receiving the congratulations of the teacher and parents of every student who was advanced at the tryout, and the condemnation of the teachers and parents of all who were demoted. Needless to say there was feverish excitement all of the next week, including much concentrated practice at home, and a good sized audience of parents and teachers attended the next tryout. There were no more kicks from parents and teachers after that for they were quick to see the



advantages of the new system. Thereafter the private teachers were my best friends for they appreciated the fact that I did most of their hard work for them, as I supplied the incentive to hard work on the part of the pupils. The competition became so keen that students would stay away from school on tryout days and it became necessary to rule that students who were absent from a tryout automatically moved back a seat. The private teachers coached their pupils in the tryout assignments with the same interest that we supervisors evidence in training a glee club for a contest.

At first these tryouts were limited to purely technical exercises for the purpose of developing ordinary facility in playing the various instruments. Later they were broadened to include difficult passages from the selections being studied by the orchestra. Often the technical demands of a selection would suggest exercises that would develop the particular phase of technic necessary for the artistic performance of the selection at hand. At first I wrote out all the exercises and distributed copies to the members of the orchestra. Later it was only necessary to give the exercises orally and explain the particular points to be brought out by practicing the given exercise.

For the purpose of saving time a routine was established by means of which an orchestra of ninety players could complete a tryout in about twenty minutes. The entire section plays the exercise in unison, then each player plays in turn, beginning with the first chair player in the section. The members of the orchestra judge the contest by raising their hands whenever any player plays better than the one preceding, whereupon the players change seats immediately while the next player is playing. Of course the director reserves the right of veto in case prejudice is allowed to temper decisions.

For demonstration purposes today I will take one bowing exercise for the string section and an exercise in articulation for the brass section, after which I will welcome any questions concerning any phase of the procedure. The object of the bowing exercise is to induce a relaxed wrist motion so necessary in artistic performance with stringed instruments.

(Then followed demonstration of individual competition with orchestra from Northeast High School of Kansas City.)

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## Resume of the Instrumental Demonstration

J. LEON RUDDECK, *Cleveland, Ohio.*

In connection with the subject of individual drill, Mr. Maddy demonstrated a method of securing a flexible wrist in violin playing. A cross string bowing exercise, was played by each individual in the string sections, each player being rated by the members of the orchestra and the conductor, upon the proficiency which with he played the exercise. Positions in the sections were reassigned upon the basis of the test.

Mr. Maddy then gave a tonguing exercise to the trumpet players, which provided a problem in double tonguing. Precision of attack, tongue flexibility and breath control could be noted as the individuals played the exercise.

In demonstrating the value of section rehearsal, Mr. Morgan used a Bach Gavotte from the Master Series for Young Orchestras. The selected portion of the gavotte, was given a preliminary reading by the entire orchestra, following which the string sections were drilled for five minutes for the purpose of checking the following points:

1. Bowing.
2. Fingering
3. Intonation
4. Elimination of vibrato
5. Balance of parts
6. Dynamic
7. Phrasing

The first chord of the passage was selected as a convenient unit for the improvement of intonation, balance and the elimination of vibrato. The string players were asked to sustain this cord, while the above mentioned faults were rectified.

A similar procedure was followed by Mr. Ruddick with the woodwind and brass sections.

Section rehearsal in various combinations frequently brings to light the need for substitute fingerings in woodwind and brass parts, and the adjustment of valve slides on brass instruments. (The latter point is especially important in elementary orchestras, where the valve instrument players use crooks instead of transposing their parts.)

The last chord of the passage was used in improving intonation. This device is of great assistance in training the players of wind instruments to hear more accurately, and to use their ears continually in overcoming the imperfections found in all wind instruments. In the more simple compositions, the selection of the tonic chord is advisable, in order to help fix the tonality in the minds of the players. Modulations and dissonant harmonies may be improved immeasurably by sustaining each chord of the transition, permitting the student to hear the progression from one tonality to another, or the resolution of dissonance into consonance. Attention to these and similar details will assist us in approaching a professional standard of rendition in our school bands and orchestras.

## Sectional Rehearsals for the Orchestra

RUSSELL V. MORGAN, *Director of Music, Cleveland, Ohio, Public Schools*

The value of the sectional rehearsal for orchestras seems comparatively unknown to our school musicians. It is hard to understand just why this is so, but an investigation will bring to light the fact that the majority of the school instrumental organizations always rehearse with the entire ensemble present. In the schools unfortunate enough to be limited to one orchestra rehearsal a week it is almost impossible to consider any division of the orchestra excepting, perhaps, having one section either before or after the period at a certain specified time. It is now usual to have at least two sessions a week and in some schools we find rehearsals scheduled for five days of the week. The directors of orchestras meeting more than once a week should by all means work out a program of sectional rehearsals. This paper will attempt to present some of the most important reasons in support of this statement.

The reasons for sectional rehearsals as stated in this paper apply equally to band and orchestra. It is just as essential for both beginning and advanced bands to have this drill by families of instruments as it is for the various orchestral organizations.

Rehearsals for the individual choirs save a tremendous amount of valuable time for both the student and the teacher. The brass and woodwind players suffer a loss of both time and interest during the necessary drills of the string section in some difficult passage. This is true of course with the strings while correcting mistakes or working out detail with the brass or woodwind group. The time of the idle players could be used by them to advantage in individual practice or on other school work. Analysis of orchestra rehearsals reveals an appalling total of wasted time occurring through the practice of drilling the various groups with the entire orchestra present. Permit me to draw an illustration of this. In one of our high school choruses each section, that is, the soprano, alto, tenor and bass rehearse separately on one day of the week. On the fifth day of the week all the sections are brought together in one huge chorus. The value of this, as in the case of all music depends entirely upon the ingenuity and musicianship of the instructor. It is perfectly true that some instructors may get very little value out of so much time used with the individual groups. The instructor must make thoughtful preparation for each session. But this program calls for only two periods per week by any single student although much more is accomplished than if the entire group were to have just two periods per week.

The balance of parts is a difficult phase of orchestral interpretation. It is as important that the balance of each choir be carefully worked out as it is for the complete orchestra. It is almost impossible for the director to secure the proper individual dynamic power through the maze of the complete orchestration. Why put an impossible burden upon yourself? Before an orchestra conductor can be rated as excellent he must develop within himself the power to appreciate the complex weaving of secondary melodic bits in the orches-

tral score and, having learned to know and feel these, he must then develop technique enabling him to secure the proper emphasis of each melody in such a way that it will stand out clearly to the intelligent listener. After surmounting the technical difficulties, your orchestra is still a machine; the interpretive element of music is in this interplay of parts. This point is here stressed for the reason that many school musicians feel interested to too great a degree in the melody. The melody can only be presented in its true beauty when properly supported by all the secondary parts. The value of this harmonic support has been emphasized in most of the new publications for school orchestras even to the extent of providing this harmonic background through a division of instruments common to every school orchestra.

It is much easier to give proper attention to the details of dynamics, phrasing, tone production, attack misplayed notes, etc., if the conductor is concerned at the time with only one choir. The multiplicity of parts with the complete ensemble usually results in overlooking many misplayed notes. Constant repetition is then needed to clear up these places, a process that is at once tiresome and discouraging to the players. The real function of the rehearsals for the entire orchestra should be the fitting together of parts more or less perfect in themselves.

This procedure enables each student to hear his own part in relation to the others of the same family group. Inexperienced players are often confused in this respect when performing in the complete orchestra. A clear and proper conception of his own part by the student is necessary if the ensemble is to be the best. The successful symphony orchestra musician will tell you of the necessity of hearing the part mentally before trying to play it. It is this clear conception of the part exact in tone and tempo that makes it possible for a perfect rendition on the instrument itself. Every instrumentalist should study solfeggio.

The sectional rehearsal is also the proper place for practice of tone drills, checking up on the tuning of the various instruments and criticising position, the way of holding the instrument, etc.

The working out of such a program in the school is not at all difficult. It is the practice in many schools to allow two double periods a week for orchestra rehearsals. In such a case it would be possible to schedule the brass and woodwind for two periods on Monday, the strings two periods Wednesday and the entire ensemble for the double period Friday. No member of the orchestra would attend more than two double periods, yet much more would be accomplished than with the usual arrangement of two sessions a week with the complete orchestra. Similar schedules can easily be set up for any amount of practice time permitted in the various schools. Where an orchestra is permitted only one rehearsal a week, sectional rehearsals of fifteen minutes before or after school would be of real value.

This paper is of necessity brief, but it may be wise to list the various reasons for setting up sectional rehearsals. First, it saves time for the individual student, the orchestra and the teacher. Second, attention can be given to a proper balance of the various instruments in each choir. Third, the director is better able to attend to details when concentrating his attention on just one family of instruments. Fourth, it is much easier to discover and correct individual difficulties. Fifth, every member of the orchestra is able to hear the

relationship of his own part to the others in the individual section without the confusion experienced by so many young players when working in the complete orchestra with all its complexity of parts. Sixth, it is easier for the student to gain a proper conception of his own part. Seventh, it is much easier to handle the problems of tuning and tone drills by individual choirs rather than with the entire group.

It is my hope that our school orchestras will rapidly accept a plan offering these many advantages.

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## Piano Section

MISS MABEL BRAY, *Trenton, N. J., Chairman*

Demonstration of First and Second Year Piano Classes

MISS HELEN CURTIS, *Kansas City*

MISS CURTIS: I feel that anything that a supervisor gets from her pupils is most largely due to her conscientious teachers, and therefore, I wish to introduce to you the teachers whose pupils I am using today in the work that we have taken right from the class-room.

Miss Jessamin Shires, nineteen first year classes, six second year classes; Miss Clara Slagle, six first year, two second year; Miss Helen Glover, two first, two second; Miss Peggy Ray, seven first, four second year classes; Miss Opal Flynn, eight first year; Miss Flossie Edwards, ten first, five second; Miss Shepard, seven first, one second; Mrs. Catherine Roberts, twenty first, eight second; Miss Pearl Goebel, five first year; Miss Wanda McGuire, seven first, five second year classes.

(Miss Curtis here gave demonstration of first year, first semester piano classes followed by demonstration of first year, second semester and second year piano classes, including sight reading by first year, second semester classes.

QUESTION: Have these children had private instruction or not?

MISS CURTIS: They have not, these are our own children, these children started in with us and continued clear through, and I believe if private supervisors and teachers will visit the class work and get acquainted with what the system is you will find that the children are doing better work the first two years than they can with a private teacher on account of the rivalry of the class and also on account of the comradeship.

I am bringing the classes, because I want you to see we do not select children, we teach the whole class and everybody in the class learns the whole piece. We have several little children here who are going to play their own compositions for us, simple as they are.

(Original compositions played by a number of individuals in second year class.)

MISS BRAY: In looking over the history of piano teaching by class I find the idea is not all at new. Franz Liszt used to teach his pupils by class. A friend of mine was telling about it and he said the pupils were sitting there

and one pupil was supposed to play, and this pupil would start playing and he had gone perhaps three measures when Liszt would sit down and push him off and start playing himself. Piano classes were conducted in St. Petersburg as early as 1867 according to Rimski-Korsakoff. In our own country there has been quite a little activity along this line. Mrs. Gainor, in her way did some very remarkable things, and Mr. Miessner, I believe, in 1915, in a catalog of the Milwaukee Normal School showed that twenty people could be taught piano class-wise, and this work was begun by him first for teachers, then for children.

About the same time Mr. Giddings had started the same thing and Miss Haake at Evanston. Miss Hazel Gertrude Kinscella, who was to speak to us, but who is not here, I believe was the first person who gave her entire attention to this sort of piano teaching. How the method of procedure has changed we have seen today, and Mr. Miessner will now discuss the subject of pedagogy of piano teaching.

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## Modern Pedagogy in Class Piano Teaching

W. OTTO MIESSNER, *Milwaukee, Wisconsin*

In determining the place and relative importance of any subject in the curriculum, the modern educator *first* inquires into its economic, sociological and educational values. His next task is to apply to the teaching of the new subject those principles of educational psychology that have resulted from long years of patient research. If piano instruction, for example, is deemed worthy of a place on a par with other subjects of the public school curriculum, it is vital that the teaching methods shall be analogous to those generally and currently used in the teaching of other subjects. That method is most likely to succeed which follows paths familiar to both teachers and children.

It is the purpose of this address, therefore, *first* to justify class piano instruction on the grounds of the economic, sociological and educational values of musical skill in the life of the child; *secondly*, to inquire into generally accepted theories and practices of teaching; and *thirdly*, to apply these principles to the teaching of piano to groups of children. In other words, we are concerned to find the *best* methods of bringing the children and the subject together.

### *Economic Advantages*

It is something of a paradox that Music, the most universal of all the arts, should, for so long, have been enjoyed by the classes, while it has been denied to the masses. True, the people have had their folk-melodies, but the possession of musical instruments in the home and the musical training of the children have been too expensive for the family of small means. Music has been a luxury for the few, when it should have been a comfort for the many.

The phonograph, the piano player, and the radio have contributed vastly to the democratization of Music in the home. They have helped to create a musical environment. The highest enjoyment of music is, however the cultivation of its expressive side.

It cannot be enjoyed in this sense unless someone in the home is skilled in its performance. Private lessons have been too costly for any but the children of well-to-do parents. Consequently it is not surprising that less than half of our American homes contain a piano, or that less than one-fourth of the children have had a chance at learning to play.

Before the art of printing made books plentiful and cheap, all learning was limited to the aristocracy. Children were taught exclusively by private tutors or in private schools. The children of the common people grew up illiterate. The advent of printed books and the institution of public schools, compulsory education and child labor laws, have made education almost universal. Of all the arts and sciences, skill in instrumental performance is still, for the most part, taught by private or individual instructional methods.

Every home needs music. Every child should have his chance to *make* music. The means to this end is class piano instruction, by methods analagous to those applied in our public schools to the teaching of other subjects. This implies that this art must be taught in classes as other subjects are taught. Fortunately it has already been demonstrated in many schools that twenty children can be taught to play the piano in one class as successfully as any other subject is taught. It is of course necessary to apply modern educational methods to assure satisfactory results. Teachers must be trained in the art of class teaching. Class room equipment must be suited to the purpose.

The great economic advantage of class piano instruction lies in the fact that twenty children *can* be taught at the cost of one individual lesson. This means that the cost to each child need not be over fifteen cents per lesson to provide a teacher worth a fee of three dollars per hour. This assures higher teaching standards and the elimination of musical quacks.

### *Sociological Values*

#### A. AVOCATIONAL

In our strenuous, industrial age, Music is needed more than ever before as a recreational force. Economic conditions today exact higher standards of concentration, skill and efficiency. Our nerves are keyed to a higher pitch. The inevitable result is a world-wide unrest. There is a universal craving for thrills and excitement. Our training has developed the intellect and mechanical skill at the expense of the emotions. The world needs a safety-valve. Self expression, through Music, provides a safe outlet for pent up feelings. Music soothes tired nerves; it relaxes the body and rests the brain. It literally recreates the whole individual.

Modern machinery has made the eight-hour working day almost universal in our country. It has lightened physical labor in field, factory, mine, office. The output of machinery and brain have been multiplied. Production and thinking processes have been speeded up to the limit.

This mania for acceleration has even affected our public school curricula. The world's store of knowledge has accumulated by leaps and bounds. Each year, more and more must be learned to keep pace. The result of all these super-stimuli is universal brain-fag. Lack of poise is manifest everywhere.

After this strenuous work-day or school-day—then what? The evening newspaper throws its force into the maelstrom. Its pages scream with tales of murders, auto-killing, boy bandits, flapper-vamps, divorce, illicit booze, wild parties, joy rides, catastrophies. Meanwhile crime exacts a toll equalling one-seventh of our national income.

After dinner, the automobile whirls half the population in a dozen different directions. The mania for speed adds to the tension. Parents wonder and worry over absent sons and daughters. If not the auto, then the movie! More excitement, more thrills! And worse than all these, the modern jazz, perversion of Music, from which none can escape. One can close one's eyes to disagreeable sights, but not the ears to shut out the cacophonies that accompany our modern civilizations. These are forces destructive to the institution of the home and to our peace of mind. The world seems to be on the brink of madness.

The antidote for this madness is self-expression through creative art. Music is one of the finest means to this end because it is the most common of the arts. Everyone can enjoy music. Every child can learn to sing. Nearly every child can learn to play. Put music in the home and you help make home-life attractive. It cements family ties. It keeps the family circle intact. It makes homes happier, hearts lighter. It restores the equilibrium.

## B. VOCATIONAL

The occupational statistics of the federal census shows that Music ranks fourth among all professions. It is surpassed only by the teaching, engineering and medical professions. We spend more for Music annually than the cost of all other education combined. Music training for vocation demands recognition now from our educational institutions on the basis of equal opportunity guaranteed us in a democracy.

The great value in class instruction lies in the possibilities for discovering genius and talent. When you make instruction possible for all children, you greatly increase the chances of developing the future artists, composers, and music lovers who are to make America the most musical nation in all the world.

Class instruction in Instrumental Music is not a new experiment. Rimski-Korsakoff in his "My Musical Life," tells of free music classes in St. Petersburg in 1867. Chopin, Liszt, Leschetizky, all taught advanced pupils in classes. Eugen Ysaye, Leopold Auer and many others of the greatest masters make use of this principle in imparting knowledge and skill to large groups of students. In this country, class instruction has been successfully demonstrated, not only in the orchestra instruments, but more recently, in piano teaching.

### *The Universal Musical Instrument*

The Piano is the most complete, most perfect musical instrument yet invented for individual performance because it adds the element of Harmony to Rhythm and Melody. It is another paradox that the piano, the most universal of instruments, should be the last to be advanced in popular favor by class instructional methods.

Because more homes own pianos, because every home needs a piano to make it truly musical, the recent tendency toward class piano instruction is



destined to sweep the country. Parents with moderate incomes need to be assured of talent in their children before they feel justified in purchasing a piano. Class instruction at trifling expense makes this discovery possible. If class instruction did no more than to locate talent, it would be more than justified.

### *Fundamentals Effectively Taught*

But class instruction goes far beyond this incipient stage. All *acquaintance* with music literature, all *impressive* phases of music experience, all facts about music, its rhythmic, melodic and harmonic vocabulary, its terminology, its signs and symbols, can be taught more effectively and more economically to groups than to individuals. This is because group interest begets individual interest; because mass enthusiasm kindles personal enthusiasm. The children learn from each other by observation and imitation. Application and practice are stimulated by friendly competition. Timid children soon acquire confidence by playing before their classmates.

Rhythmic games, so necessary to true rhythmic development, are possible only in classes. Ensemble playing, so vital to true musicianship, is the regular procedure, not the exception, in piano classes. Educationally, as well as economically, class instruction in the fundamentals is bound to supersede individual instruction.

### *Private Teachers and Schools Benefit*

By placing music within the reach of everyone, the demand for musical training will increase so enormously, that all good teachers will benefit. As these pupils advance, they will require private instruction in the finer phases of the art, in the advanced technic and musicianship required of artist performers. Artist teachers will be relieved from the drudgery of teaching the elements and the necessity of accepting pupils of mediocre talent.

Teaching standards will be raised because a poor child can afford a good teacher when he shares her time with twenty. The musical charlatan, and the poorly prepared teacher will have to seek other means of earning a living. The children and the homes will be the beneficiaries of this new era in Music Education.

### *The Old and The New Way*

The modern approach to the playing of the Piano is founded on the most modern methods of teaching used in our public schools today. These methods are based on the discovery of child study investigators that children learn any subject most easily when their interest and pleasure is aroused. The *old* methods taught the *elements* of the subject first; children made slow progress because they were not interested in elements. The *new* methods first present *experiences* that give pleasure to the children. They progress rapidly because they are interested.

In language reading, the old way compelled the children first to learn the alphabet, then to combine the letters into nonsense syllables, like a, b, ab,—e, b, eb, etc., followed by words of one syllable, and later by short sentences. This unnatural method required hard work in the mastery of elements and their symbols. The material was uninteresting; children read slowly and laboriously; one primer during the first year was the limit.

By the new way, the teacher tells an interesting story, selected from folk lore. Then the children tell it and act it, dramatizing the characters in the story. This vivid introduction to literature kindles the desire in children to learn to read. Later they read whole sentences, then study the words in the sentence, followed by studies of syllables and single letter sounds. When they have a vocabulary of syllables (phonograms) and letter sounds they learn to combine these to form new words, after which they can read new sentences and new stories. By this method the children read from ten to twenty books of delightful stories during the first year.

In music reading, the old way taught the scale first. The children had to read many unmusical exercises before they were allowed to sing songs. Counting whole notes, half notes, and quarter notes was the daily grind. There were few attractive songs in the music readers. No wonder the children disliked Music.

The new way teaches children first to sing pleasing songs with words and syllables taught by ear. Then they discover the phrases, motives and figures that compose the melodies. With a vocabulary of melodic and rhythmic figures they soon learn to read new songs. Always they work with real music, real folk songs and singing games which hold their interest.

The new way applies these modern teaching principles to the teaching of piano to children. The method is exactly like the new way of teaching reading and public school vocal music.

The way in which children acquire physical skill in other pleasurable activities should point the way to be followed in acquiring skill in musical performance. *Imitation* is the child's strongest learning asset at the age when manual skill is most easily acquired. Observe children learning to skate, to play ball, tennis or golf—they do it most naturally and easily by observing and imitating. Many of our best professional golfers were caddies as youngsters; they acquired mastery by watching and doing.

Do you suppose that you could long hold the interest and attention of any boy or man in golf by giving him unrelated, technical exercises to practice for weeks before giving him a real stick or ball, or permitting him to tee off, approach a green, or putt? How long would even a man practice imaginary stances or strokes, worked out in elaborate detail as to form and action? If these were prerequisites, no man would ever take the second lesson, much less would he practice away from his instructor! On the contrary, he is enticed to the golf links and he begins by playing a real game, with a real outfit and on a real course. Later, he is usually eager to study and practice upon the finer points in order to improve his style and skill.

And yet, piano teachers generally have supposed that children could become interested by approaching the art of piano playing from the mechanical or technical standpoint! Is it any wonder that most children have rebelled, that parents have relented, and allowed the children to stop, before any real progress was made? Is it surprising that ninety percent of all the piano music sold is of the first and second grade?

It is to be remembered also that it is not the function of the elementary schools to develop specialists. The primary purpose is to discover tendencies and talents and to provide opportunities for developing these in the fundamentals underlying each subject, art of skill. Our purpose in teaching piano is not primarily to train professionals; it is to democratize music by giving a chance to every child. We need a nation of music lovers, of music amateurs. From the ranks of these will rise our future American artists and composers.

### *We Begin With the Real Game*

As in golf, we begin with the real game, so in music, we can attract and hold the attention and interest of children by bringing them face to face with real music. Instead of uninteresting studies, dreary five finger exercises, and dry drills on symbols, the children are first taught to play rhythmic games and to sing delightful little songs, simply arranged as piano pieces.

After the children have played a rhythmic game, they analyze the movements and are made familiar with the notes representing the rhythmic phrases in the piece. Just as soon as they can sing the first little song, with words and with do re mi syllables, they are shown how to find the melody, a phrase at a time, on the keyboard. The syllables are used because they express the language of music as the children learn it in the public schools. The new way takes advantage of this experience of the children and helps them to apply it in playing the piano.

When the children can play a melody with the right hand, they are shown how to play the chords with the left hand. They learn the names of the keys, the corresponding notes, and the harmonic names of the chords, *after* they have played them in a piece with words that catch and hold their interest. In this way, they correlate the familiar syllables with the piano keys, the letter names, and the notes of both clefs, learning all together at once. In fact, they are not taught the names of keys and notes—they are led to discover them!

Children love to play the new way because it is truly play to them. They can actually play a pleasing tune at the first lesson and this is followed by more melodies. By the third lesson they can play the accompanying left hand chords and they are well on their way to playing the piano. They learn rapidly because their interest is aroused and kept alive from the very start by means of melodies and teaching methods that appeal to them.

Through their interest in a melody as an experience, as a whole, it is easy to lead the children in a voyage of discovery, as it were, to become more familiar with its related parts or elements. These are rhythm, melody, harmony, form and mood.

### HOW TO PRESENT MUSIC FUNDAMENTALS

#### *In Rhythm*

Rhythm is fundamentally a *feeling* sense. Instead of teaching note values first, the New Way attracts children to rhythmic games that they play naturally. Voice and Body Co-ordinate. Ringing bells, rowing boats, marching, skipping, bouncing balls and playing drums, are rhythmic movements that

appeal to all normal children. When they feel the rhythmic phrase and can express it in rhythmic action they are made familiar with the notes expressing the phrase, the measure and the beat.

### *In Melody*

"Every piece a song" is the underlying fundamental principle of the New Way. Songs and games appeal to children. Just as they crave and demand stories, so they love music and will work at it if they can have songs and melodies to play. It is natural for children to love music. Exercises, introduced at the wrong time, make children hate music. Technical perfection will come later when the children's interest in music has been gained. As soon as the children can sing a melody they are ready to play it. They can play a tune after one lesson.

### *In Harmony*

Chords are taught in their simplest form as they occur in the pieces. They sing the chords by syllables, spell them by letters and learn to play them with correct fingering. They recognize them from the notes and learn the correct harmonic name for each chord. They study practical harmony from the third lesson.

### *In Form*

From the very first lesson the children learn to know the meaning of phrases, motives, and figures. They learn that a period in music corresponds to a stanza in poetry; that a section corresponds to a couplet and a musical phrase to a line of poetry. They understand one and two part song form by associations with one and two stanza poems. This helps them in sight reading and in memorizing.

### *In Finger Technic*

The fingering should be carefully marked in all the pieces. The children are encouraged to use correct fingering and free, relaxed hand position. Great care should be taken to allow children to play naturally at first. Attempts to secure perfect position and action in the very beginning will only result in stiffening the hands and in strained, unnatural playing.

Now, looking back at the processes used by children in learning to do other things, we find that they pass through five steps, namely: impression, expression, classification, visualization and application.

Impression is made through the senses; the reaction is an expression through the body; classification is necessary to differentiate between experiences, objective or subjective, to name them, giving rise to suitable terminology. This leads naturally into the symbols that represent these ideas and drills in the rapid automatic visualization of these signs in reading and writing. Application and practice for perfection is the final step.

The old methods taught the notes or symbols first. The new method begins with the music itself, not with the symbols. The musical appeal is made first to the ear; the child expresses himself naturally through voice and hand;

then he observes in detail, by analysis, what he has done, he names these elements, studies their symbols and beginning to apply this knowledge, synthetically by combining familiar elements to acquire new experiences.

### *Impression*

All our experience, all our knowledge, is gained through the senses. Our feeling, our reactions and our thinking depend upon our sense impressions. It is impossible for an American child to think in French or to express himself in French unless he has been subjected to language impressions in an environment where French is spoken.

It is equally true that facility in musical thinking and expression depends upon the nature and number of musical impressions which the child has had. If it has heard no music, he will surely be entirely unmusical. The first duty of the teacher is to find out what the children know about music, to focus their attention upon some common piece of music, or, if this is lacking, to teach them some melodies by rote.

Folk songs, singing games and action songs should be the common heritage of all children. As folk-lore is the ultimate source of all Literature, so folk-melodies are the foundation of all Music. The first step, then, in the music education of children is that they *feel* rhythm and *hear* melody. The sensorimotor system and the hearing sense must be impressed before the children can be expected to express themselves musically.

### *Expression*

Impression and expression in Music follow in close succession. In many cases the sequence is almost instantaneous, so universal is the capacity for rhythmic and melodic expression. Some children will require a greater number of impressions and repeated efforts at expression before they can imitate successfully a rhythmic movement or a melodic phrase.

Rhythmic expression should begin with an appeal to movements of the entire body as in bell ringing, then to the trunk, as in rowing or swinging. The next exercise calls for rhythmic response from the feet, as in marching, the hop-step, running, and galloping. Following these come arm movements, as in bouncing balls, and wrist movements, as in drumming. This brings the rhythmic response to the hands and fingers as they are used in piano playing.

Rhythm and Melody may be closely correlated by simultaneous rhythmic action and singing. Simple melodies are then taught by rote with words and syllables. Now the children are ready to find these familiar melodies on the keyboard. This involves control of manual co-ordination.

### *C. Classification. Mind Training*

Education is experience classified. Science is classified knowledge. We become educated, trained in a subject as we become able to classify and associate our experience in it so that we can use it with intelligence. This process is one of translating unconscious experience to conscious recognition, of evolving percepts into concepts.

In Music, this involves the analysis of familiar rhythms, melodies and harmonies and the acquisition of a rhythmic, melodic and harmonic vocabulary.

It involves, next, a knowledge of the musical terms that apply to musical ideas that are *heard*, rather than to the names of musical signs that are to be *visualized* later.

In rhythm, this means that we study each movement and come to realize its exact nature. In other words, experience is made conscious. We recognize the rhythmic facts of accent, measure and beat and learn to distinguish between rhythmic motives and figures. For instance, the children tell the difference between two and three part measure, the number of sounds in each measure or to each beat. Counting is valuable chiefly in analysis of the measure rhythm.

In melody, it indicates that we distinguish between chord and scale figures, between ascending and descending groups. It is here that the do re mi syllables prove invaluable in building up a definite vocabulary of melodic motives and figures.

In harmony, it signifies that we analyze each triad or chord and reduce it to its simplest terms. Children quickly see the advantage of recognizing simple chords as the basis of figurations and arpeggios. They soon acquire the mastery of the primary chords and learn to play them in all keys in a surprisingly short time. The names of the chords and their spelling with letter names is taught incidentally and presents no difficulty.

#### *D. Visualization. Eye Training*

Visualization, or eye training, should be stressed only when the children have acquired the ability to hear, to respond rhythmically, to sing and to play musically, and to differentiate between rhythmic, melodic, and harmonic ideas. When this time comes, visualization through drills in rapid symbol recognition should be pressed vigorously.

The first steps in visualization should embody rhythmic and melodic phrases by association; chords should be seen as wholes. Motives and figures are first recognized as parts of phrases. Next, the figures are recognized independently of their association with the context. Finally, visualization is perfected through drills.

#### E. APPLICATION

##### *1. Familiar Melodies*

The preceding four steps constitute the foundation of the children's musical education. They will now apply this knowledge first to the playing of familiar melodies. These will then be memorized and transposed to other keys. Writing familiar melodies in different keys will help greatly to fix the printed symbols in the minds of the children.

##### *2. Unfamiliar Music*

Playing unfamiliar music is simply a process of synthesizing or recombining familiar elements. It is important, therefore, that children be taught how to study a new piece. Teach them to study phrase by phrase, analyzing each into its component elements, which will be discovered to consist of familiar

figures, if the previous ear and eye training have been done thoroughly. Careful analysis will be followed invariably by smooth performance, sure memory and easy transposition.

### *3. Creative Work*

When there is sufficient time, one of the most interesting and valuable phases of music instruction is encouragement of creative work on the part of the children. With a little practice in scanning poems, and in expressing poetic lines in rhythmic notation, they soon learn how to fit familiar melodic figures to the words in new and interesting combinations. If harmonic feeling has been thoroughly developed they will unerringly choose the right harmonies to accompany their original melodies.

### *4. The Pedagogical Order*

From the foregoing remarks on applied psychology it will be obvious that the pedagogical order of presenting music must be as follows:

- A. Train the Ear to Hear.
- B. Train the Hand to Perform.
- C. Train the Mind to Think.
- D. Train the Eye to See.
- E. Train the Will to Practice.

Some few observations should be made with reference to class management.

#### *1. Group Children According to Ability.*

In making assignment to classes, you have already grouped children by age or school grade. By the second lesson you will find that the children will fall roughly into three classes. It is a good plan to seat a bright child at each end of each table.

#### *2. Children Help Each Other.*

Encourage the brighter children to help the backward children in each row. This is particularly effective in the early keyboard work and in the rhythmic games. Judicious praise for good work done will create the desire in all the children to do better work.

#### *3. Stimulate Class Efficiency.*

Your own personality should be such that it will stimulate class efficiency to a high degree. Mental alertness, close attention, intense but noiseless activity, should be always in evidence. Teach the value of keen observation, careful emulation of good habits, quick correction of errors. Encourage friendly competition as an incentive to consistent application and regular practice at home. Develop self-confidence in timid children. These are valuable by-products of class instruction.

#### *4. Keep all the Children Busy.*

The success of class instruction lies in your ability to keep every child busily at work all of the time. See that all the children sing while individuals

or groups play at the pianos. Insist that all the children at the tables play on the card keyboards in unison with the children performing. Singing in unison keeps all the minds on the work in hand it helps the children to play in unison.

#### 5. *Establish Routine.*

Establish a fixed routine for all group or individual movements. This applies to precedence in marching and rhythmic games. See that each seat at the tables is approached from the right, departing from the left. Approach pianos from the left side, depart from the right. Progression in this clock-wise direction will prevent collisions and will facilitate easy and rapid movements, saving valuable time. The gain in class efficiency will be marked. Without such order and discipline the class will be in constant chaos.

#### 6. *Value of Ensemble.*

The opportunity for Ensemble playing is an important phase of class piano instruction. Rhythmic precision, mental and muscular alertness are stimulated to a remarkable degree by group playing. The temperamental player is forced to restraint; the slow-witted child is spurred to quickened effort; team work and co-operation are soon found to be invaluable.

#### 7. *Give Definite Directions.*

Organization and discipline are necessary when group effort is made. A squad of soldiers, a company of firemen, can function only under orders. An orchestra of trained men requires a conductor. It is your function skilfully and capably to direct each thought and movement of the class. Your directions must be clear and definite. Learn to use short sentences. Be sure you have undivided attention, then give your commands as an officer gives his orders.

Without such concise, rhythmic orders, the attention will lag, the pupils will be confused, the attack uncertain and the ensemble blurred.

#### 8. *Relax in Rhythmic Games.*

Each lesson should begin by unison singing of several songs. About the middle of the lesson it is advisable that the class relax for a few minutes. This time can be used for recreational purposes by playing rhythmic games. These have the three fold advantage of resting the minds, relaxing the bodies and training the children in rhythmic feeling. Each lesson should close with a game and a song.

#### 9. *Make Definite Assignments.*

Lesson assignments should be brief but definite. Write them on the black-board and have the children copy them in their Music Blank Books. Be sure that your next lesson deals with the points covered in your assignment.

#### 10. *Promotion and Demotion.*

Individual progress and class efficiency depend upon the meeting and matching of mind with mind. If several children have out-distanced their class-mates they lose the incentive to work. They should be promoted to the group next in advancement where they will be on their mettle.



If several other children have fallen behind they feel themselves handicapped in the race. They become discouraged and lose confidence in themselves. They will do better work if grouped with their equals, where possibly, they can become the leaders, carrying this particular group along faster.

Attendance records and grades of progress should be kept up to date at all times. Ask parents to co-operate by indicating the weekly amount of home practice. Be careful of favoritism. Be as fair as possible in awarding grades and special merits. The confidence of all children is essential to class morale.

In closing let us remember that public school piano classes are not seeking to produce Paderewskis but rather to bring a little skill within the reach of every child and to lead all to love music.

An unsuspected contribution of this instrumental teaching will probably result in its by-product, its reactions upon the entire tone and quality of public school music. It will make for a general higher level of musical intelligence among the children in all the music classes, in appreciation, in the choruses and glee clubs, yes, even in the orchestras and bands. Particularly will it prove valuable to the singing classes and to vocal sight reading, because the children are provided with an additional and manual association for the recall and expression of musical ideas. Undoubtedly, one lesson weekly for twelve or eighteen weeks given to all fourth grade children in manual or keyboard music expression will result in stimulating and developing musical power to a greater degree, than possibly could be done in any other way.

But its greatest value will lie in what these children will do with their music at home. Public school music must function in the daily home and social lives of our children or it will die. When you bring school music into the homes of the children you can truly feel that it is functioning. Music for every child—every child for music—music in every home—these three aims must eventually make America musical.

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## Writing For Today's Child

MRS. DOROTHY GAYNOR BLAKE, *St. Louis, Mo.*

In choosing to talk about Writing for Today's Child I naturally selected my own pet problem and delight. Writing for any child is always more fascinating than for a mere grownup, for, as mother used to say, "When you have sung of love—love of God, love of country and love of fellow-man you have exhausted the grown-ups complete category, whereas each new experience in the child's life is a proper subject for a song". Today's child is especially interesting for while perhaps not so different fundamentally from by-gone children he surely comes to us with a more sophisticated background. He has a fresh, alert and eager mind not to be undervalued but to be met in all seriousness. He is receptive and enthusiastic when interested but is also a keen and severe critic. In writing for this child then, the composer takes on additional respon-

sibilities and must meet demands beyond the interest and musicianship reasonably expected of any writer. Far from feeling hampered, however, the very consciousness of these obligations necessarily gives him certain definite aims and the combative spirit to carry them out.

His first concern is to see that his whole conception is child-like, that is, from the child's point of view—serious and sincere but always frankly optimistic, sunny and wholesome. If there is wistfulness or tragedy it must be the child's tragedy. A child's piano material as well as the songs he sings should be well within his vocabulary of ideas and emotions so that the playing or singing of them might conceivably be just a recital of his own conception. Where this is the case his expression is naturally intelligent and sincere instead of being just good mimicry and false simulation of understanding.

The folk music gathered from all countries forms a beautiful heritage for Today's Child and there are many of the songs, dances and games which are quite suitable. The origin of many a folk song, however, is far from child-like and some of them, especially those from the northern nations, are almost morbid in their tragedy. Being handed down through generations by adults and treating with love and tragedies—not the tragedies of childhood—there seems no good reason why this type, however, simple or lovely musically, should be considered the proper diet for the very young child. It is true that the child of today is increasingly ready for modulation and a rich harmonic variety but the subject and musical conception should be essentially child-like.

Another element which seems most important to me in children's music is its descriptive quality or the conformity of the musical idea to the title. Whether consciously or unconsciously my mother certainly created real pictures in most of her children's songs. There is always some rhythmic twist or some touch in the accompaniment which is unmistakably characteristic. I can imagine nothing more deadening or fatal to a child's musical ear than to give him a piece about a Top and then a piece about a Train and have him discover that there is no decided musical difference between the two. The child cannot be expected to hear that which does not exist even when guided by the most inspired and imaginative teacher. It is the composer's obligation to see that that difference really does exist.

Instead of being told to "play with expression," an over-worked and ambiguous term, the child must be made to feel that he is expressing some definite thing. Some would say that the teacher should kindle the imagination, but teachers are not supermen, children are not unintelligent, and the most intriguing title in the world will fail to arouse and keep the child's interest if the musical content itself is not full of the color and mood which the title foretells.

In classes in appreciation for adults and young people of High School age the ear is invariably approached through program music—that which paints a picture or tells a story. Why then do we not employ the same tactics with the very little child who is from birth a student in appreciation? Many of the master writers of by-gone days realized these needs and how thankfully and freely we draw on these little classics, such as the charming old dance forms of Haydn, Mozart and Bach and the inimitable descriptive pieces of Schumann. These latter show plainly what he thought about the requisites for children's

music and their indispensibility now proves how right he was. The writers of today cannot err in following the principles set down by such men, and children brought up on such fare would not fail to have the amount of appreciation work now necessary and being done in the upper grades. Let us therefore save the more absolute music for a later grade and at least in the very beginning provide him with material which will at once combine the development of his aural discernment with his ability to read and play at the piano. For the child has gained little indeed, even though able to play, if he has missed that bigger thing—the ability to understand as he listens, this wordless language of moods.

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## Junior High School Section

JOHN W. BEATTIE, *Lansing, Michigan, Chairman*

### Plan and Purpose of the Junior High School

O. R. FOSTER, *Associate Superintendent of Schools, Pittsburgh, Pa.*

It is a great privilege to be here this morning. I have been sitting here for the last hour just enjoying things to the limit. I knew I was not expected to be on the program until ten thirty, and I wanted to get in here and enjoy the sport, and the atmosphere of your meeting, and I have enjoyed every minute of it. Now I hope every last one of you are for the junior high school one hundred per cent. Because if there is any class of people in connection with the public schools who ought to be for it you are that class; because of the great opportunity it has opened up to you in your subject. I think I can show you that before I get through.

Now I want to talk a little about the plan and purpose of the junior high school, because you as well as all others in connection with the junior high schools, anybody in the capacity of supervisors or teachers in any department ought to have a real viewpoint of what the plan of the junior high school is, and what the purpose of it is.

The junior high school was just as inevitable an organization as the automobile was inevitable as a mechanism. Great changes have taken place in society in the last few years as you all know. We are living in a different world today than existed a few years ago, and because of these great changes, of necessity the schools needed to be reorganized to take care of present day situations.

I have not time to go into all of these changes; you know what they are; you know that in the secondary schools today we have wonderfully increased the enrollment of pupils. Boys and girls are going to high schools by the thousands; it will roll up into the millions now, and that means today we have a great cosmopolitan group going to high school where just a few years ago we

had a very select group. Now that means that we must have an organization to meet that situation, and fortunately that organization is here. We term it in some parts of the country the junior high school, and in others the intermediate school.

There were certain weaknesses in the old form of organization which we recognize very readily today. You recognize them. Just let me enumerate a few of them; in the first place the break between secondary education came at the wrong time, at the close of the eighth grade, as formerly. We all now recognize the fact that boys and girls did drop out of school in the seventh and eighth grades and in the ninth grade frequently. We understood the reason those boys and girls were dropping out of school was because of the fact of economic necessity. Now we know today that that is not true. We have had studies and surveys made and we recognize it is not economic necessity that is driving boys and girls out of school, or allowing them to be driven out, but it was because we were not meeting the individual needs of the boys and girls. We have been at a comparative disadvantage as compared to the junior high school systems, because we delayed the entrance into the secondary phase too long.

Now psychology, adolescent psychology has been one of the determining factors in the matter of the plan of the junior high school. We all recognize the change that takes place in the lives of boys and girls along about the twelfth year of age. The physical change. There are revolutionary changes going on in the lives of these youngsters at that age, changes in height and weight; in arteries, in the muscular system, in the nervous system. Now there are corresponding mental changes going along with them, and if you were to study your adolescent boys and girls you would see there are certain mental characteristics that we must recognize; certain activities of mind that we must recognize, that come along just about that time.

I have not time to go into that whole subject of adolescent psychology. It is a whole lecture in itself. But I want to repeat, adolescent psychology has helped us to determine that a new organization is needed just at this point, and reconstruction is needed, just at this point.

The biggest thing that the junior high school has done is to emphasize this most emphatically, first the recognition of the individual differences in children. Did you ever stop to think that there are no two children in the world alike? How wonderfully different they are? In the class room in every school there are no two of them alike.

The junior high school has come along and said we are going to have individual justice in this organization and we are going to recognize every individual pupil; we are going to study every individual pupil.

Oh how they differ; they differ in ability; they differ in academic ability to do the regular class room work, they differ in aptitudes. Why do all children have an aptitude for music? Can you answer that?

Why no they don't. All children don't have an aptitude for music. In every junior high school you will find a certain group that certainly do have an aptitude for music. Of course, all children, or the great majority of them will

be interested in music, that is they like to hear music and we are going to do a whole lot to get them to prepare in music. There is just a certain group, that have a distinct aptitude for music, and those are the people that will get into your junior high school orchestras, who will be wanting, and who will have a chance to take individual instruction on the instruments, and who will get into your glee clubs, and so forth. That is simply a recognition of the fact that children differ in aptitude.

They don't all have an aptitude for art. There is just a certain group in every junior high school that has. And so on, you can go on through the whole list, they differ in their economic status, in their commercial status, in the traditions of the home, in the chronological age, and that is a wonderful difference that must be taken into consideration.

Not long ago I was in a fifth grade elementary school in the city of Pittsburgh, and the principal asked seven boys to stand up in the fifth grade mark you, and he said, "What is your age?" "Seventeen." "What is your age?" "Sixteen"; "What is your age?"; "Fifteen"; "What is your age?"; "Fourteen"; and these boys range righted along in there from fourteen to seventeen years of age in the fifth grade. I said, "how are they getting along here?" She said, "they are the bane of our existence, causing us all kinds of trouble, they are not interested." Of course they were not. They were misfits and thank fortune today we have provided for these boys by having what we call pre-vocational classes in schools throughout the city, and so we can take care of the boy who is not interested in the regular academic work of the class room.

Yes, we have all of these conditions and differences and the junior high school has come along to recognize and take care of them. Now the plan of reorganization of the junior high school; we give the same course of study to all who enter the seventh grade. In other words differentiation of the courses are not contemplated in most of the junior high schools until the eighth grade, and the idea of that is to give the boy or girl a chance when he comes into the junior high school to become oriented to the spiritual atmosphere of that school, and give him a chance to look forward a whole year into the organization so that that boy or that girl will select a course of study that will be more likely suited to his needs. Now in the eighth grade differentiation does begin, and that is one of the fine features of the junior high school that is opening up to the cosmopolitan group. You will find in every high school the opportunity to select a type of work that will suit the needs and the interests of the individual pupil. That is one of the fine features, and under the old plan of organization, everybody had the same course of study, irrespective of their interests. This gives a chance for the individual pupil to take something in which he thinks he is interested. So differentiation of courses in the junior high school is one of the fine features.

Now in recognizing the difference of ability, the homogeneous grouping plan has come into vogue in many of the best junior high schools in the country. I don't know what you think about homogeneous grouping of pupils, but I want to say to you I believe in it, most thoroughly, and I believe in it because in my own experience as a junior high school teacher. I was principal of a

junior high school for four years before becoming associate superintendent of schools." I watched that thing through four years, and I want to tell you that I just simply became enthusiastic over thinking of the opportunities it opened up for the boys and girls.

There is no doubt about the fact they do have different ability. You don't need to give intelligent tests to determine that. All you need to do is to open your eyes and observe. They differ in ability. It would be a fine thing if we could give individual instruction. In some places in the country they are attempting it. I don't know how far that movement will go. They certainly recognize the view of the individual child, but there are possibilities of group instruction in homogeneous grouping plan that will accomplish in my opinion the same purpose and will be more economical.

Now it is not a hard thing to arrange pupils in homogeneous groups. We have that down to a system where we can do it quite scientifically by the use of the intelligence test, and the achievement test, and the observation of the teachers, and we can get them into these different groups, and then we can do a lot of things we could not otherwise do. The time of the teacher is economized, the quality of work, the proper quality is presented to the pupil; the bright pupils are taken care of and I want to say to you music supervisors this morning that the most neglected pupils in any school today are the bright pupils. We used to give a whole lot of attention to the dull pupils, and we still do, and that is right, but I want to tell you we ought to waken up to the fact that the superior children need attention today.

Why, the other day a mother said to me, "Mr. Foster, you know my boy is going to such and such a high school; he comes home each report period with all A's," She said, "he has not gotten a mark below A in two years," And she said, "the funny thing about it is he never studies at home. He happens to be interested in music and is playing about four or five nights a week in a commercial orchestra, for pay."

I happened to know the boy. He is a brilliant boy, a superior child, and the crime of it is—I didn't tell that mother this—but the crime of that situation is that there is a boy that is loafing his way through high school, and we are training him in idleness and in shiftlessness when we ought to be providing a course of study that would keep that boy on his toes all of the time, keep him working up to all of his ability every hour of the day. So I want to reaffirm my statement I made today, that the most neglected people today in the schools are the bright pupils.

The homogeneous grouping plan gives the dull pupils their chance. I can picture in my mind a 7-B-2 group of boys and girls. Those who are familiar with the homogeneous grouping plan will picture that group in your own minds. Here they are, great big boys and girls, seventeen years old some of them, great big people. Now that does not mean that all big people take an "I.Q."; But it does mean that those boys and girls have been growing for four or five years longer than others in the same grade. Here is your 7-B-1 section. If you were to go in there and take a yard stick you could just lay it right over their heads; it would be on a dead level.

All about the same age, all about the same size, because they are twelve years of age, but when you get into that low group, you are then where you will find these great big over-grown children.

Now the junior high school functions you see as these different units of people function. In the new form of organization we would meet that situation by giving these boys and girls a course of study that they can take. Oh what a fine thing that is for them. It saves the children to the public schools, because it gives us a chance to find out what their real interests are. It gives us a chance to find out where they can function. It gives us a chance to explore for their possibilities, and these children can be headed toward the course that will suit their needs.

If there are any senior high school people in this group this morning I want to say to you that you ought to be most grateful to the junior high school because of what it is doing in the matter of sorting and sifting these boys and girls and directing them in the paths into which they should go. Many of these children who are in junior high school will never go on to senior high school, and ought not to. That is the fine thing the junior high school is doing and I can't see why the senior high school wants to oppose the junior high school when they see what it is doing in this matter of educational dikeage in the direction of these children, so they may make a profitable choice for the future.

Now the homogeneous grouping plan provides mutual stimulation to these children. We used to get an idea that it was a good thing for a dull boy to sit in with bright pupils and listen to them recite all day long. I have had teachers tell me that, I have had them say, "Mr. Foster I think it is a good thing; they ought to sit here and hear the bright pupils" expecting of course the dull pupils would go through some process of unconscious absorption of information they ought to have. Now it doesn't work. Don't let us fool ourselves that about any longer. But, I tell you this mutual stimulation that is received if thirty-five children who have about the same ability are put together and each realizes that "I am just about as good now as the thirty four others in this room, and I have got to work to keep up with them."

Did you ever notice the bright pupils when they get into the homogeneous class? Did you ever notice how they act the first few weeks of school? They get the surprise of their lives. Why here are forty others who are just as smart as I am. It takes them about two weeks to get over that, until they realize "I have competition here" and it is a stimulation to them because they know they have to work to keep up with the thirty-four others in this class, and that is one of the fine features of the homogeneous class.

There are other fine features of the junior high school, and one of them is its guidance program. There was not much opportunity in the old form of organization where you just had a handful of seventh and eighth grade pupils in the elementary school. I have even had teachers say to me, "is there anything you are doing in the junior high school that could not be done in the regular seventh grade, in the elementary school." Why bless your soul, there are thousands of things you can do in the junior high school that you can't do in the old form of seventh and eighth grades. You

can't get over this matter of differentiation of courses. You can get over this crowding of your program. There we just mingle the children, and I want to say this also to you, that the larger the junior high school up to a certain limit of course, the better, because there are things you can do, you can make your organization more flexible. I can prove that in connection with the matter of the music program in a school. Give me a junior high school with eighteen hundred, or two thousand, or twenty-two hundred pupils, and I will bring out an organization that will be more flexible in every way than a small junior high school with five or seven hundred, and I will put over a music program in that school that can not be possibly put over in the smaller school. Now there are some that have the opposite idea on that, they think we should not think of having a junior high school of more than a thousand pupils in it, or seven hundred and fifty pupils. I, from my own experience, know you can do more with a larger organization that you can with a smaller organization.

☛ The guidance program has come along to help in every way, through the clubs, through the home organization, through the conference period, and the activity period, through the help of a vocational counselor—and by the way in the city of Pittsburgh we have a vocational counselor in every junior and every senior high school. Through this program of individual conference, with educational guidance vocational guidance we are doing some thing for the boys and girls in the junior high school there that was never heard of before in old form of organization.

Another thing that we have in the junior high school and which is worth while in my opinion, is the influence of both sexes. Under the old plan it was a very rare thing to have men teachers in the elementary schools. We did not have a single man in the elementary schools of Pittsburgh except in principalships.

In our junior high school organizations we are aiming for fifty percent men and fifty percent women. The same thing is true of the senior high school organization, and the superintendent of schools has been instructed to place his faculties on a fifty-fifty basis in both junior and senior high schools. Some have never reached that point, but others are getting very close to it.

The idea of course is to give these adolescent boys and girls a chance to come in contact with both sexes.

Another fine feature of the junior high school is a matter of exploratory opportunity. Now these adolescent youths don't always know what they want to do. Any one that has had any experience with them knows that. They don't know whether they want to go on to college; again in some instances they don't know whether they want to take the commercial course, the academic course, or the technical course. They don't know what activities of the school they want to engage in, in many instances, and so we emphasize this matter of exploration in the junior high school; it gives a chance for the boys and girls to try out things. In early days of the junior high school we were criticized for that, and we were told that we were wasting time, allowing boys and girls to find things. I want to say to you I think instead of wasting time we were saving it for boys and girls by having them explore for themselves their own aptitudes, their own interests and desires and so forth. So I am claiming



today that is one of the fine things of the junior high school. Another thing adolescence craves is new material. That is where we were making a great mistake under the old form of organization. In the eighth grade it was a common custom all over this country to go over, or review in the eighth grade the material gone over in the other grades. If there is any one thing an adolescent boy or girl craves it is new things, so we have come forward today with a lot of new material in the courses of study in the junior high school, and we are making great progress along that line. At first we were criticized. They would say to us, "why you haven't anything. You haven't any new courses of study." Which was true we had to work them out. But, today I want to tell you we have fine courses for the eighth grade all along the line, and this is where we have the opportunity of making that gradual transition from the elementary to the secondary period of school, the high school period.

Under the old plan it was just cut off at the end of the eighth grade, and they would go into a new institution. Under the junior high school form there is a gradual transition. Why is it that we have introductory courses? Why is it that we have general mathematics? Why is it that we have general social science? Why is it we have general sciences? Why, because we want these boys and girls to become gradually acquainted with the secondary courses. Another fine thing is that we have organized the material in these courses so that we have worth while material. We not only have testing and trying out material, but we have worth while material all along the line in these introductory courses, so that has become one of the fine features of the junior high school and is doing just the thing it ought to do, namely affording gradual transition from the elementary schools to the secondary schools.

One of the finest features of the junior high school is what we are doing on the social side. Under the old plan of organization we did not do anything about the social life of the children, or the spiritual features, to a certain extent, but today through club activities, students participate in high school control, the school assembly, and social functions. We have developed a program that my opinion is rounding out boys and girls in a four fold development which they ought to have, namely, physical development, intellectual development, spiritual development and social development.

"The child grew in wisdom and in stature and in favor with God and man. There is a good foundation upon which to build if we are going to develop the boys and girls in a four fold way. Now take the club activity program. What a fine chance that has afforded you people in the music department. It has given you a chance to have your boys' glee clubs and girls' glee clubs, your treble choruses, and a number of these musical organizations that have developed in the junior high school today, and the fine thing about it is that—that there is a place on the program for it.

I am strong for what we call the activity period. It affords the senior and the junior high schools an opportunity today to do a thousand things. They could not do without it. I want to say, today every junior high school, every six year high school and every senior high school has an acti-

vity period that gives a chance for a great number of group activities of all kinds. It gives you a line on the different aptitudes of the boys and girls; it gives you a chance in your department to organize a number of things you could not otherwise have handled.

Now student participation in high school control is another fine feature. If we are going to have our boys and girls take their places out in the democratic life outside of the school room we have to give them a chance to participate in these things in the school. It is fine training.

Take the matter of the school assembly, and I want to say a word about it and its relation to your work. I think really the thing that got me enthusiastic for the music program in the Lattimer Junior High School was the fact that my music teachers were doing so much for me in connection with the school assembly. There was the orchestra already to play; there were the glee clubs always ready to sing, and that gave a tone, and a spiritual atmosphere to that school assembly that could not in any other way be obtained, and I became enthusiastic I think because of that very fact.

The school assembly affords a great chance to stimulate your boys and girls in connection with your musical program. Here is your orchestra. Does it mean anything after your boys and girls have practiced their pieces for three of four weeks, to have an opportunity of playing that music for the benefit of a thousand boys and girls down there. I say yes, and I want to say this to you, if you have a high school assembly that is not training these boys and girls, in an attitude of respect for the orchestra, you are not doing your full duty.

I was in a high school assembly not so long ago. The students were participating, and I believe in that thoroughly. There were student officers on the stage. There were a thousand of them in the assembly. They had a fine school orchestra, and they were having a program. The students' president said, "well now we will hear from the school orchestra". That was a general signal for everybody in that audience of a thousand to start to talking. Now I was almost tempted, stranger as I was and sitting in the back seat, to go up and stop that show. I just felt indignant over that.

If we can train boys and girls to have a certain attitude of respect for the school orchestra when playing and when it is announced that the school orchestra is to play that that is a signal for every last one of the one thousand students to listen in perfect quietness we will be doing a much needed thing.

Do you know that high school principals can do a lot for you if you can just get them to do it? If you can get them out of their wooden grooves; if you can get them to be flexible, they can do a whole lot for the music program of the school.

Let me give you an illustration or two. Here is the thing you want to do; you want to give individual instructions, for instance in connection with the orchestra instruments; how are you going to do it? The first fellow you bump into is the high school principal. "Why I can't take care of that in the schedule" he says. We discovered he could take care of it in the schedule. We discovered that boys and girls could be assigned at certain periods and work under a rotation plan, so that they could get the necessary instructions, and

yet not harm them in the least. We did the same thing in the matter of violin instruction in groups; we did the same thing in piano instruction in groups. Now the plan is just as simple as A, B, C. and that is to assign these pupils under a rotation plan. For instance they will take their instrumental work, violin or piano the first period, then the next day they get it the second period and the next day they get it the third period, and the next day they get it the fourth period, and the next day the fifth period. If you have a seven period day it means one additional, and in six periods you can even have it the sixth period, and that would mean that the pupil in the school would only miss one English class once in five or six weeks. What harm is it going to do any boy or girl to miss an English lesson once every five or six weeks?

Now, we find that that opened up a great opportunity, gave everybody a chance, gave the teachers a chance, gave the boys and girls a chance, and did not harm the regular work. That plan is in operation in some of our schools in Pittsburgh today. It is a matter of schedule making. It is a matter of having principals and teachers willing to co-operate a little, that is all. And don't tell me junior high school boys and girls cannot follow that schedule.

I wanted to throw that out to you because I have discovered that a good many high school principals in different parts of the country are not flexible; they cannot see that it is a matter of schedule, and the result is you have a very limited musical program, when you might have a great rich one, if a little more thought is taken on the part of the schedule maker, and the schedule making in this matter.

Don't you tell me vocational boys will not love these songs, because they do. I believe in music appreciation in junior high schools. I think that is one of the things that ought to be emphasized here. Here is a great mass of boys and girls, a cosmopolitan group, one of the things we want to get through that great mass is beautiful music, so that they will all love it.

I want to tell you that about 99 and 9/10ths of them will love it if it is brought in the right way to them.

We have the glee clubs, the boys' glee clubs and the girls' glee clubs; what wonderful organizations they are. You have heard this boys' glee club here this morning, I feel satisfied that any junior high school that has an organization like that is doing a mighty fine thing for those boys. The same thing is true of the girls.

Now there is another point that I want to leave with you. The other day our school board passed a motion at the suggestion of the superintendent. I worked very closely with the superintendent in some of these things, but we were a little doubtful as to the results we would get. We were asking the board to buy musical instruments both for the high school band and the orchestra, and to do it as a part of the equipment of a new high school, and to pay for it out of the bond issue. Well now to our astonishment the board took that up, and they even went farther than we had ever hoped they would. They passed a resolution for one of the new high schools we were moving into,

they not only passed that resolution to spend the money equipping it with instruments for the orchestra and the high school band, but they went further and said, "we will do this for every high school in the city whether it is new or old."

I want to tell you, it is the spiritual values that really count. We can take care of the material needs of our boys and girls, and can do it perhaps better than any other way through the music of the school. I have found in connection with the junior high school I am speaking about, that I would not know what to do without the music. We would not have a junior high school without music, because of what it does in the matter of toning up the high spiritual atmosphere of the school, and I want to thank the music teachers of my city, and of your cities, for what they are doing all over this country, in aiding the spiritual welfare of the boys and girls through these music programs that are developing more and more every day.

Let me close by saying, music supervisors, music teachers, the junior high school is one of the greatest things that has come into education in the last fifty years. If you have any inclination not to believe in it, not to support it, I hope you will change your mind and get back of it because of what it is doing for a great mass of boys and girls, cosmopolitan in nature, differing very widely in a thousand ways. We are taking care of them, and starting them toward that goal which they will ultimately reach.

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## Adapting the Music Courses in the Junior High School to Meet Individual Differences

CLARA ELLEN STARR, *Supervisory Instructor of Music in Intermediate Schools, Detroit, Michigan*

The general aim of the Junior high school is "first to teach pupils to do better those desirable activities that they will do anyway and to teach them by means of material in itself worth while," second: "To reveal higher types of activities and to make these both desired, and to an extent, possible."

When we consider the deep significance of all that the junior high school is attempting to accomplish we marvel that the idea of such an important connecting link between the elementary and the secondary school was not conceived and developed much earlier in the history of our American system of education. Much of this significance is due to the fact that the junior high school is concerned with the best interests of the child at the most critical period of his entire life—the years of early adolescence when youths are "standing with reluctant feet where the brook and river meets." The most conspicuous fact of adolescence is that of individual differences. While it is important to provide for individual differences in the training of all children it is doubly so during the adolescence period when these differences are more marked than they have been in the earlier years.

In the course of an article published in the *Educational Review* in 1919, T. W. Gosling remarked: "The purpose of the junior high school is to offer a program of studies which shall be suited to the varying needs of boys and girls in their early adolescence; to take into account the individual differences among boys and girls; to assist boys and girls to develop right attitudes toward life and its problems; to assist them in discovering and developing their natural aptitudes; to guide them carefully by a wise discipline through the trying time when they are passing from the period of control imposed by others to the period of self-control; to take into account their budding idealism and their emerging religious concepts; to give them opportunity for expressing their social instincts in helpful and inspiring service; to correct physical defects and to build up habits of clean and healthy living;—in brief, the purpose of the junior high school is to be a friend of the adolescent boy and girl by giving them a full, rich, and joyous life—full and rich and joyous in the present and for that very reason full and rich and joyous in the days and years to follow."

What part is music to play in this splendid program and how many the courses in music be adapted to the varying capacities of the children? While it is true that many people go through life without a taste for music or any pleasure in it, the large majority of people come eventually to realize that with a little more opportunity for musical culture in their earlier years, or a little more attention to the subject on their own part they would be capable of a finer enjoyment and pleasure in music. Ella Bond Johnson says: "It has too long been taken for granted in America that taste is inborn. Different degrees of capacity for acquiring it, doubtless, may be innate in individuals, but taste is not inborn. Bad taste is ignorance. Good taste is as much a matter of education as proficiency in any branch of learning, but it can not be learned out of books nor by the psychological and scientific methods in use in our schools for presenting other subjects. Taste requires for its development the actual, envionring presence of works of art, poetry, music, painting, to be heard and seen familiarly." The time to foster this development is when the instinct for aesthetic culture is strong—a condition that characterizes youth. For this reason there should be a broad finding course in Music Appreciation—compulsory for every student. In many schools the technical and trades pupils are excused from music. This is to be regretted for the reason that these are the boys and girls who invariably leave school forever at the end of the ninth grade and who will never again have such an opportunity. Whenever trade training is given it should be accomplished just as far as possible by broadening, sympathetic, culture instruction. The chief aim of this course in Appreciation should be to develop a love for the best in all musical literature. Incidentally much may be learned with regard to the instruments of the orchestra, the difference between men's and women's voices, the A. B. C. of musical form and structure, and, most fascinating of all, the folk songs and dances characteristic of the different countries.

One of the most interesting and worth-while bulletin boards that I've ever seen is to be found in the music room of a Junior high school located in a very poor, foreign district in Detroit. The music teacher is, of course, responsible, but it is truly a community project, contributed to by all the boys and girls,

The large percentage of colored children take justifiable pride in the pictures and criticisms of Roland Hayes, Nathaniel Dett, and others, while the Italians are equally loyal to the visiting artists among their countrymen.

For this course in Appreciation it may be seen a teacher with a highly specialized ability is required. Too many of our music teachers are not real music lovers, and the boys and girls are the first to detect lack of sincerity. The man or woman who will deny himself the food he needs to save up money to hear a great virtuoso or soloist, gives promise of being a better teacher of music appreciation than the one who sang with his college glee club or gives lessons upon the piano.

Such a course in Appreciation is with good reason nominated an exploring or finding course, for it often happens that hitherto unsuspected tastes and aptitudes are discovered which warrant further development. In the annual music memory contest which recently completed the course in Music Appreciation based upon the children's free concerts given by the Detroit Symphony an interesting case came to light. A little girl in the eighth grade, who failed steadily and consistently in all of her academic work, passed the music memory test with a perfect score. It was the one thing that intrigued her. She worked indefatigably throughout the year listening to the complete numbers, memorizing themes, and learning about composers. Is it not a cause for rejoicing that with her limited mental equipment she has discovered such a lofty means of gratifying her emotional and aesthetic nature?

The Chamber Music Society of Detroit recently tried the experiment of presenting in each of the Junior high schools of the city a program of string quartet music. The director of the organization reported that never had they received such flattering attention and spontaneous applause. The Junior high school age is a most impressionable age and it rests with us to provide a wealth of worthy material for these impressions.

Having provided for the consumers, including those who are relatively poorly equipped musically by nature, let us consider briefly the claims of the producers. The outline of activity for this group should consist in large part of technical music and participation. Enrollment in the chorus class should insure intelligent care of the adolescent voice, and the ability to sing in parts, music of a grade that pupils will have occasion to use after leaving school. Special tests should be given to each child upon his entrance into the Junior high school for the purpose of discovering pupils of unusual musical ability and they should be encouraged in every way to develop their talents. Lessons should be furnished them by competent teachers at public expense. Music is as truly a vocational subject as shop, wood-turning, or typewriting, and is entitled to the same consideration. It often happens that music is the one thing that a boy or girl can do well. I have in mind a boy who, with the best possible intentions can not pass his academic subjects, but whose work in theory and with his violin is very outstanding. It doesn't require a seer to discover that every possible help should be given this boy in rounding out his musical education.

Nor must we forget the excellent socializing possibilities inherent in music. Boys and girls learn many lessons through participation in glee clubs, orches-

tras, and bands that are invaluable to them throughout their entire lives. Self-abnegation for the sake of the greater good, loyalty, dependability, a feeling of responsibility and a willingness to give back to the community in cheerful service an expression of appreciation for all that the community is showering upon the individual through the public schools, all these and more should be the result of the various musical organizations. A certain Junior high school teacher said, "How can I get my students interested in taking part in the festival." The reply came back, "It is not a question of whether or not they are interested. They should be led to welcome this as an opportunity to make a slight and tangible return to the people of the city for the many advantages they are enjoying."

To summarize—The function of music in the Junior high school should be to raise the general level of aesthetic participation and appreciation to furnish opportunities for exploration in order to assist in planning more discerningly the subsequent activities of the individual pupil and to give as far as is practical in these early years and within the restrictions of the school budget, the beginnings of vocational instruction for those who desire to specialize along these lines.

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## Music Activities in Junior High Schools

MRS. LENA MILAM, *Beaumont, Texas*

While the status of the Junior High School is not yet fixed, and its curriculum not yet fully determined, the fact of the necessity for its existence is generally conceded.

The old dual educational system of elementary and high school has long been adjudged inarticulate and pedagogically unsound. The student who passed from the high grammar grade to the low high school grade soon realized that he had entered a new type of school unrelated to that from which he has just left, both in subject matter and in method, all the new subjects being academic, and all the methods being of the college type. No wonder 33% of the 8th grade never pass the 9th! No wonder 80% of the 8th grade never graduate!

The Junior High School has come into existence to remedy the serious defects of the old dual system of public education. The Junior High School takes our youths at the most critical period of their lives. In it they spend the three years commonly devoted to the two high grammar grades and the first high school grade. These three years normally include the critical adolescence period from thirteen to sixteen in ages in youth-life. In this period the pupil passes from the *child* state to the state of young *manhood* or *womanhood*. In this period, life is molded for weal or for woe. These adolescents in the Junior High Schools have imperceptibly modified work that harmonizes with their new-found life. In the new-found lives of adolescents there appear strangely contending character elements. Prominent among such elements are:

Emotionalism and rashness; idealism and sensualism; devotion and despoilation; hero worship and iconoclasm; valor and braggadocia; piety and levity; elation and despondency; love and jealousy.

These dualisms in character forces are dominant in youths as they enter the Junior High School—an institution our age has developed to suit their educational needs. In these schools adolescents are no longer held to tasks and are no longer ruled by force; but are developed in harmony with their newborn state of freedom longings, life innovations, and thralling emotions.

In these schools there has come the realization that the greatest educational factor, aside from sympathetic, love-impelling, life-ennobling teachers, is that of *music*—music with its impelling rhythm, its thrilling melody, and its spiritualizing harmony.

In the emotional life-stage of adolescence there comes the social sense in its new bindings. This affords the coveted opportunity for the employment of the charm and sway of idealizing music in the Junior High School.

These facts and conditions are kept in view in our music work in our home city of Beaumont, a Gulf Port City of 50,000. In my discussion of Junior High School Activities, I shall illustrate by recounting the activities of the Beaumont Junior High Schools because I am familiar with them and because they are *typical* and *typical only*.

In the school system of this city, music has been a curriculum study under music supervisors for twenty years. The music work has been so consistently conducted that by the time pupils reach the Junior High Schools they have had considerable drill in sight reading and part singing. By reason of this previous training we are able to bring about a steady improvement in their musical experience. There are two Junior High Schools in the Beaumont public school system. These two schools give instruction to all pupils of the city's two high grammar grades and the first high school grade as formerly classified, that is, the 5-3-3. By reason of good music training in the elementary grades the pupils are generally prepared for progressive work in the two well organized Junior Highs. In these schools our aim in the first two years of required music, is to make the work so attractive that music will be elected in the third year. Here the technical and theoretical side is not emphasized so much, but interpretation of good song material and music appreciation is stressed.

### *The Junior High Music Activities*

Each Junior High has one or more Glee Clubs. These Glee Clubs have regular practice during school hours every other day. They study **much new** song material in two and three parts. These clubs are often called upon to render special music for the civic, social and literary organizations of the city. These performances tend to form a closer bond between the community and the school in their varied activities.

These Glee Clubs, with one exception, are composed of boys and girls. One of the Junior High Clubs is composed of boys only. A spirit of emulation influences the boys of this club to put forth their best efforts to win popular approval, and they succeed admirably. They have disproved the notion that



real music is made by girls and not by boys. With the right kind of leaders, boys come to like to sing songs adapted to their life. Boys like to sing stunt songs, pep songs, class songs, popular songs, and patriotic songs.

Each Junior High has a large Music Study Club. Each Club has its own organization under a constitution and by-laws that provide for its officers and committees. Each holds open meetings bi-weekly. Each Club has free access to the school's music library of music journals and other related publications. The programs are of group productions that relate to some composer. These clubs also closely study current musical events and music news, local, state, and national.

Each of these two schools have a Music Memory Club that studies music appreciation, giving special attention to the annual State Music Memory Contests. In the preliminary contest held last week, the members of the North Junior High Club in the State contest made an average of 99.9, and those of the South Junior High made an average of 97.9. The State list embraced fifty standard composers. The local music teachers presented weekly programs relating to the contest listed music, for the benefit of these Clubs. The Magnolia Petroleum Company Broadcasting station, KFDM, has aided in presenting the contest numbers. Altho all regular music classes have "listening lessons" on these selections, the Music Memory Clubs constitute the teams that represent the Schools in the final contest.

### *Federated Clubs*

Three music clubs of each Junior High are affiliated as Junior Clubs with the State Federation of Music Clubs. One of these Clubs is to enter the National Hymn Contest fostered by the National Federation of Music Clubs.

### *Junior Orchestras*

Each Junior High has a large orchestra, and a select orchestra which consists of the advanced players of the large ensemble. These orchestras are mainly composed of the pupils of private teachers. Most of the pupils furnish their own instruments. The schools own such instruments as the bass violin, viola, and drums, and are planning to add special instruments to loan to pupils of special aptitude in playing.

Although many pupils have a good perception of music, yet do not have voices that can be trained for vocal music, such pupils become good performers on some chosen instrument. They are attracted to orchestral music because it is both educational and recreational.

The city's social and civic clubs often call upon these orchestras, or select numbers from them, for entertainment. The ability to meet such demands serves to get the business and professional men of the city interested in school affairs.

### *Special Performances*

Each of the Junior High Schools presents an *operetta* and a *cantata* thro the school year. These performances always attract the public.

It is generally conceded that the school music work as co-ordinately done from kindergarten to the senior high, is exceedingly benefitting the life of the city. The results are manifest and appreciated in the homes, the social centers, the clubs, and in the churches.

These music activities of the Beaumont Junior High Schools are typical of the standard Junior Highs of Texas cities as well as in the cities of other states.

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## A Music Understanding Course for the Junior High School

FRANKLIN DUNHAM, *School of Education, Fordham University, New York City.*

*Preparation for life* is the key-note sounded in the pedagogy behind the Junior High School. This does not only mean the training of the head and the hands, in a manner so as to assure the making of a livelihood, but also the training of the head, hands, and more especially the heart, representing the well-spring of the emotions as a *preparation for living*.

"If I had my life to live over again," said the great Charles Darwin, "I would have made it a rule to read some poetry and to listen to some music at least once every day, for perhaps parts of my brain now atrophied would thus have been kept active through use."

"The loss of these tastes is a loss of happiness and may possibly be injurious to the intellect and more probably to the moral character, by enfeebling the emotional part of our nature."

If Charles Darwin could have regretted his cultural losses at the end of such a useful life, how much more should we, whose responsibility it is to educate this generation in the understanding of music, redouble our efforts to provide adequate courses of music understanding in the high school and today especially in the junior high school, which to many means the final opportunity for cultural training before entering industrial or commercial life.

I take it that at this point you would like me to define Music Understanding. It is an outgrowth—the bloom, if you will—of what we formerly loosely termed "music appreciation." To understand music involves factors that do not present themselves in the regulation music appreciation courses. Walter Spalding, eminent Professor of Music at Harvard University, says: "Music is a tone picture of an emotional experience, regulated by an overwhelming intellectual power." If this, then, be literally true, such so-called "harmonious sounds" would be placed outside the realm of music. Cacaphonous sound would not, of course, be considered.

Professor Spalding would not necessarily demand definite form of music, nor even melody or harmony, but he *insists on* content. A disciple of Professor Spalding, and incidentally all university music departments agree generally

with him, would therefore wish us to have as an end-all, or focal point, for a *music understanding course* adapted to juniors, who, in a large measure, will not go on to high school—the understanding of a wide, varied, and likewise representative group of musical masterpieces in relation to their development, through definite musical improvements. These improvements may be the introduction of the seven tone scale, the invention of polyphony, the magical beauty of counterpoint, the return by the Impressionists to the five tone scale of the Ancient Greeks—or any of the other musical landmarks which we are apt to regard as progress.

It is therefore, not a chronological development we are seeking in junior high school, but an actual development as it has truthfully occurred, regardless of years or even centuries.

You are faced at once with the problem, in planning such a course, with the element of lesson-time. If you can give two periods a week over a period of a year, periods to be at least 35 to 40 minutes, you can accomplish wonders. If you can only give one period a week, extend your music understanding course for two years—do the work thoroughly.

Trickery, charlatanism, and undue smartness on the part of the teacher will not encourage pupils to do anything but follow the example set before them, and all the effort put behind the work will be lost.

*Music Understanding* must necessarily consist of a knowledge of the form, the emotional and intellectual content, and the relative or development background which music composition possesses. The road to such an accomplishment is not easy. Courses in ear-training will be of value as prerequisites to Music Understanding Courses in grade appreciation, *based on musical experience*—and that only—will be invaluable in the conduct of your work in junior music understanding.

Your first lessons must necessarily be devoted to principles and terms. The theory that we must make our music understanding first pleasant and then, if possible, valuable, is literally putting the cart before the horse. The work must first be valuable and then it becomes pleasant, for all our natures respond finally and only to definite steps of intellectual progress. Such loose terms as "old-fashioned music," "story music," "jumpy music" as against "slow music," and such questions as "How do you like the music?" or "Is it sad or is it happy?" "What kind of music is it?" belong to the Dark Ages of Music Appreciation.

Without a definite knowledge of the principals of design, notation, form, tempo as distinguished from rhythm, melody and phrasing, harmony and expression, dynamics and interpretation—without a distinct knowledge of the characteristics of program as against absolute music and a knowledge of how these same characteristics came to be, there can be no music understanding. This would seem unnecessary for me to say if it were not for the fact that not only some teachers, but also some music appreciation material prepared for teachers' use would seem to discount the necessity of laying a structural foundation for a musical skyscraper such as they plan to erect.

The instrumentalities through which we make music should then be studied—voices, instruments and the great libraries of music which they utilize. It is here that one of the simplest and yet most necessary elements should be

called into play. The understanding course may be so closely related to chorus and orchestra work as to have the material used in this part of the course, actually performed by those studying it either through singing or through the school orchestra, or very often by means of the piano. Folk songs, art songs, sacred songs, cantatas, suites and early symphonies are all available in varied editions and simplified form, when the orchestra demands such editions due to the physical limitation of a small group or inadequate balance. The various text book collections of song material are rich with illustrations of songs required and the various school orchestra series likewise. Then with the additional use of the phonograph and reproducing piano everything may be duly and satisfactorily covered.

No music understanding text could be satisfactory which did not provide a bibliography or reference for outside study and likewise, was not so written as to make it possible to assign lessons for home study. With the advent of millions of phonographs in the home and likewise thousands of reproducing pianos, as well as countless opportunities to have played on the piano, violin or perhaps merely sung, the material which is needed for this phase of our work, it would seem that countless opportunities have been missed in the past to assign lessons for listening either at home, or in the school library where an anti-room might easily house a reference library of recorded music and a phonograph or reproducing piano. This library might even be operated from the Auditorium. Do not be fearful to have your pupils handle musical materials. If you teach a respect for them, you have gone a long ways in accomplishing that sense of responsibility which is an integral part of the Junior High School plan.

It will be necessary to once more study the *Orchestra* and its copartner, the *Organ*, even tho this work was done in the grades. Now we are not concerned with history or characteristics of instruments so much as we are with range, flexibility and function. Voices are once more studied, not for their quality alone, as in the grades but for their intimate types, such as lyric and dramatic characteristics and elements entering into vocal interpretation and effects.

*Oratorio* and *Opera* can next be linked together as a common outgrowth of the miracle and mystery plays, as well as the heritage of the itinerant singers—Minstrels, Troubadors and Minnesingers of the Middle Ages, and the anti-phonical music of the Church.

Lessons in the revival of the Lost Art, Chamber Music, will lay the background for the coming piano and symphony material while supplying beautiful models and inspiration for performance of small ensemble work in the budding orchestras.

Piano music must evolve through the toccata (touch piece) and sonata (sounding piece) literature while class room piano classes based on logically worked out material will again afford an opportunity to have performed, tho perhaps only by a small group, the simpler compositions of this important part of the course. Here, however, the reproducing piano will be of utmost value. Material is available for all necessary illustrations today, on the reproducing piano, and is rapidly becoming available for the phonograph also.

Symphonic music, embracing all the other branches, is the last to be studied. Here, too, the reproducing piano will serve adequately, for the exact score may be found, in orchestral arrangement without cut and uncumbered by orchestral color. Later, the phonograph recording may be used for the additional glory of the musical rainbow or opportunities will present themselves in the children's symphony concerts for their performance.

In my own new text—the *Key to Music Understanding*, I have tried to keep in mind constantly the needs of the Junior High School. Every lesson has been written as a complete entity tho serving only as a link in a whole chain of music development. The requisites of development background, emotional and story content, and musical form have been complied with under the direction of the leading authorities in our country—an honest effort has been made to supply a direct and immediate need.

As Edwin Markham said last night, you cannot study an art by breaking off its parts—neither can the children of America learn to understand and love music except we, their teachers, teach it as an Art.

Beauty then will shine through your efforts—it will enveigle the minds and enter the hearts of your children. They will hear not with sensate ears alone, but with true understanding—which is knowledge.

Knowledge begets, Love, Love begets Power and Strength—these are the elements which enter into the hearts and minds of children, making them honorable young men and women. We, as their teachers, have not done our duty unless we have contributed our share to their mental equipment for life and their emotional capacity for living.

The glow of the fire remains long after the flame has lost its brilliance. Likewise, our capacity for enjoyment, as years roll on, glows with equal fervor and even greater intensity if we have builded aright.

Our children in Junior High School today are entitled to that same measure of happiness. We can assure them of this, if we will, in at least one great avenue of appreciation—Music.

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CHAIRMAN BEATTIE: This concludes the set program. It is not too late for some discussion.

MISS SHAW: If the lady from Detroit is still in the room will she answer this question; how large are the general classes in music appreciation to which she refers?

MISS STARR: We are far from having what we consider an ideal situation in Detroit. We have set up what we consider the ideal and are working toward it.

With my children in the music class room, and the classes range between thirty-five, to fifty or sixty pupils, and our junior high school outlined music classes have a part of each period given to music appreciation. We base our music appreciation on the course of concerts given to the city by the Symphony Society. Then we have another approach

to the children, and that is through the auditorium teachers. Our classes there are very large however. Usually they run from fifteen to two hundred or two hundred and fifty, and of course, that is a rather general type of thing that they do there. The teachers for the most part in our auditorium in the junior high schools have been one time music teachers, or are equipped to do their own work—they have a very good type of music appreciation.

MISS SHAW: One other question. What tests are given to determine music capacity—they are given as low as the third grade you say?

MISS STARR: Yes, a year ago Mr. Fowler Smith who is one of our supervisors, undertook a project of enlarging courses in orchestral work, and only got into the details of his preliminary program, but, laying aside the interest element, to determine what children were entitled to take this work, of course obviously there had to be some way found, to determine who would play the instruments, and to whom the different instruments should be assigned for this work. But they worked out some tests, I couldn't tell what they are, I can say they worked. They are very similar to those given by the teachers in each building, and have to do with determining the child's sense of tonality, and all that that implies. As I say, these tests are simple in the extreme. We are working on them now, and we are hoping next year to further that work, and to start with four instead of three classes.

We have no organized work as such, no instrumental work as yet, but Mr. Smith says that they will work. As soon as we have determined the children that are capable of going on they should go on with their work, and there have been arrangements made to carry out this work properly.

C. P. KINSEY, (Springfield, Missouri): I wonder if the lady from Beaumont, Texas, would be kind enough to tell us what sort of popular songs she referred to?

MISS MILAM, (Beaumont, Texas): The folk lore songs.

MRS. THOMAS, (Davenport, Iowa): I am very much interested in Mr. Dunham's talk from this standpoint. He emphasizes the need of more analysis in the teaching of music appreciation. But I take decided exception to the emphasis, or the over-emphasis I would say, of the intellectual in music appreciation in the lower grades; not the high school particularly.

I think the place for that intellectual emphasis is in the high school or college, but distinctly not in the lower grades. I think that is the greatest danger in music appreciation today, in the instrumental, that of over analysis.

As much contact as possible, with as little guidance as possible, with good music. Just enough intellectual analysis to hold the interest. We have all heard that the children of Italy, and the people of European countries are so musical, and there we do not find that there is much intellectual discussion of it with young people. It is mere contact with it that they get. Of course, we don't have the same kind of contact here perhaps that they have there, but it can be brought about, it can be made.

MR. KWALWASSER: There is a division of education given by an eminent educator, that education is the analysis of experience, that it can be either lengthened or shortened by over analysis.

I think we have to take the middle ground. It is a little dangerous to say that one or the other is absolutely right. I think the tendency is a little too much on the effort to stress analysis, and the intellectual side. There is no question but what music appreciation belongs to the emotional aspect of our nature. I mean if it were purely intellectual it would not have the aspect it has. It belongs to the feeling side entirely. On the other hand just where should we draw the line? How much of the analysis should be indulged in is a question that takes quite a little bit of thought. There is danger if we over-analysis it we will not accomplish what we started out to do. On the other hand if we get too much music, and too little musical analysis, we will probably be better off than we were before. It is necessary to make some choice I know. I am not in position however to say just where the dividing line, or the happy medium is.

S. M. CATE, (Memphis, Tenn.): I should like to put this question. I am in a normal school and I should like to find out where the distinction is, and where it begins, between program, or this idea of story music and pure music. It seems to me the idea of a story is very much carried out in the grades, and I want to know, does so much emphasizing of the story get the child into a frame of mind where it thinks whenever a piece of music is played there has to be a story connected with it?

MR. MOHLER: There is never a story in connection with music only when there is one. There is always some beauty of form and some beauty of melody. Just melody and form are obstructions if they are taken alone, but you can't have beauty without form, you can't have form without content, and just as soon as you have content you save it. Then there is an appeal to the emotions, and from that we reason that we can take a selection of music as the means through which we can cite a reflection. Now we cannot have a reflection unless there is an experience to back it up, and so the contact is made, and just how that contact is made depends upon the attitude of the listeners, and their skill, but that contact is made through finding something in the substance matter of the music that meets a necessary response in the children. If that can be started at the beginning, for instance with Schumann's selections; without any doubt those things were made from Robert Schumann remembering the play activities of his children, and he caught, of course he caught the rhythmic motives that represented their activities, and he holds them in these melodies.

Now to keep that wonderful symbolization that goes far beyond imagination away from our children would be to deprive them of one of the most wonderful and one of the most beautiful things, the appeal to the finest part of their natures, to the love that father manifested right there through the things that he composed, and probably composed long after his children had grown up.

And that becomes the highest type of the sympathetic in the little lives.

But, to tell so many stories, and get the stories between the music and the children, it is just what I said yesterday, "you can't see the woods for the trees." They are thinking about something else, and they are doing that all of the time.

CHAIRMAN BEATTIE: I think we will have to bring this meeting to a close, but before we do so, I want, if you feel the same way that I do about it, I would like to hear a motion to the effect that this group recommend to the board of directors that this section be continued on next year's program with a greater opportunity for demonstration and discussion. Would somebody make such a motion?

MR. CATE: I will make such a motion.

MR. KWALWASSER: I will second the motion.

(Thereupon said motion was put to a vote by the chairman and carried.)

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## Rural Section

MR. C. A. FULLERTON, *Iowa State Teachers College, Cedar Falls,  
Iowa, Chairman,*

CHAIRMAN FULLERTON: I am on the program for a preliminary statement before we put on our demonstration with the children. There are eight boys and girls coming here from a rural school in Jackson County, after a while, to assist us.

Thirty-five per cent of the children in the United States are living on farms. Two-thirds of these are in one-room rural schools, the average membership of which is twenty. These children, isolated in small groups, have received very little benefit from the modern movement so well represented by our Conference slogan: "*Music for every child, and every child for music.*" They have received some absent treatment in the form of elocutionary effort, but very little has actually been done for them. The need is to go directly to them with music itself. The hope of these children lies in the sense of justice of the American people. Twenty states have already taken steps to so equalize taxation that the children living in a remote district will have a just share of the taxes spent upon their education. When all the states take this forward step, children will cease to be punished for having been born in remote rural districts, for the schools will then be consolidated; and when they are consolidated, the educational problems are much easier to solve. Our interest in the one-room rural school should cease, however, only when the last one is closed. There are 185,000 one-room rural schools in the United States and a large proportion of the children in those schools will probably never attend any other school. It is plainly the duty of this generation to bring Music into the lives of these boys and girls.

Of all subjects, Music is probably the most handicapped in one-room rural schools. There are serious barriers in the way of successful musical training. First, most country children have limited opportunities to hear good music. Second, the attendance is small and the enthusiasm of numbers is lacking. Third, the musical training of the teacher is usually quite limited. Fourth, the cabinet organ, (which is seldom seen anywhere else), at the best is of com-



paratively small value. You get out of it only what you put into it, and the average rural teacher is unable to put much into it. Even with fairly well-trained teachers, the Music in one-room rural schools is generally quite unsatisfactory, and with the teachers as we find them, good work in Music is rare.

From my observation and experience, I am firmly convinced that there is but one way open, with conditions as they are, for giving children in one-room rural schools good training in singing. That is to bring the phonograph into the schools and give it an opportunity, (1) to develop good ideals by enabling pupils to hear worth-while songs correctly sung; (2) to develop good musical habits in singing by having children participate with the phonograph in reproducing the songs; and (3) to standardize technical training by means of the instrument. One of the best results obtained from having children participate with the phonograph in group singing is improvement in tone quality. Singing with the phonograph induces a listening attitude, which results in the light tones so desirable in children's singing. During the past ten years I have given myself to the problem of working out a course of procedure by which these things could be successfully done by the average rural teacher. In the new course which we have prepared, this is worked out in the form of a detailed daily outline for eight months. It is not prepared with the expectation that any ordinary school would be able to do all the work satisfactorily in one year. It begins with the simplest possible exercises in rhythm, and songs that are so singable that it is about as easy to stick to the tune as to abandon it. We not only select an extremely simple song in the beginning, but we have the children sing only the simplest parts of it, and listen while the instrument plays the more difficult parts alone.

The work is all standardized with the phonograph and a test with the instrument is included for every Friday in the year. Only pupils from the fourth grade up are tested, but all are to get the benefit of the training. As the younger children learn almost wholly by imitation, it is evident that their musical training is not being neglected when they are listening to songs being well sung by the older pupils. When a one-room rural school has completed this outline and has passed the tests, the main difficulties have been overcome, and the pupils are then in a position to successfully use the music material generally provided for public schools. In addition to this, some of our best general school songs, folk songs, etc., should be thoroughly learned with at least one stanza of each committed to memory. This process, in the hands of a thorough teacher, develops the habit of success, and the constant standardizing with the phonograph will do much to develop thoroughness in the teacher.

The outline with standardization tests which I have distributed here is a synopsis of such a detailed course. It supplies two forms of musical activity for each of thirty-two weeks. All of these are standardized with the phonograph and one each week is used as a test.

In addition to holding up before the children a 100% standard in melody and rhythm the instrument adds greatly to the interest in the study of the elements of music, furnishing rhythm for competitive exercises in the theory of music—writing sharps, flats, notes, clefs, scales, etc. These are principally time savers. They furnish an interesting and effective means for mastering the fundamental rudiments of music.

Stepping the time to songs is strongly recommended. This is one of the successful features of piano work for primary pupils. The use of the larger muscles in the early training in rhythm expression is gaining favor. When a pupil has learned to step the time correctly to three songs used for stepping in these tests, we believe he has made a very significant beginning in the mastery of rhythm.

The various tests included in the outline are quite fully represented in the following groups:

*Ten Devices for Training in Rhythm With the Phonograph*

1. Slide hands upward alternately, palms touching.
2. Clap hands, touch shoulders.
3. Clap hands, loud-soft.
4. Mark rhythm at board, long-short. (Lines nearly vertical.)
5. Imitate marching with hands. (Like wooden soldiers.)
6. Repeat No. 5 for eight counts, then add marching with feet.
7. Step quarter and eighth notes to rhythm.
8. Step these notes four times; (quarter, two eights, quarter, quarter.)  
Then, step these four times: (dotted quarter, eighth, quarter, quarter.)
9. Step half notes.
10. Step whole notes.

*Ten Devices for Training in Theory of Music with the Phonograph*

1. Make whole notes to rhythm.
2. Make dotted half notes to rhythm.
3. Make quarter notes to rhythm.
4. Make sharps to rhythm.
5. Make flats to rhythm.
6. Make staff to rhythm.
7. Make G-clef to rhythm.
8. Diagram major scale ladder.
9. Write scale in E with signature in quarter notes on staff.
10. Write scale in E-flat.

*Ten Devices for Using Phonograph for Teaching a Song*

1. Class listen to entire song.
2. Class sing with instrument simplest phrases—first and third or second and fourth.
3. Class sing with instrument more difficult phrases only.
4. Class sing with instrument entire song.
5. Class clap time to song.
6. Class mark time to song at board.
7. Class beat time with conductor's beat.
8. Class step time to song.
9. Class walk past phonograph, each pupil pausing to sing a phrase.
10. Each member sing entire song, individually, with instrument.

The reports are in the simplest possible form. Three numbers tell it all. The first number tells which test is taken. The remainder of the report is in the form of a fraction. The number below the line shows the number of pupils in the school from the fourth grade up; the number above shows how many failed to pass the test; (2,2nd test)— 2(failed)

16(in class tested)

Of course, in the school the teacher keeps a list of the pupils and a record of their tests, but this simple fraction is all they need to turn in for their report to the county supervisor of music or the county superintendent. The county superintendent or the county music supervisor is not concerned as to who it was that failed. This simplifying of reports is the most significant step we have taken in the last year.

When they ask me to put on a demonstration here with children from a rural school, I wrote the county superintendent of this county asking him to put me in touch with a school that would cooperate with us. There was some unavoidable delay. This school does not have a phonograph, and the one that was loaned to them did not arrive until Monday of this week. This is what I call the "before-taking" illustration, and it may be just as well. A class of eight boys and girls were to come but one of the boys could not come. We now have four girls and three boys. I will ask you boys and girls to come to the front.

May I say that we do not claim to do any magical tricks. I was brought up on a farm and I know a little about the situation on the farms, and I am interested in the boys and girls on farms and for quite a number of years we have been trying to devise a scheme by which these boys and girls can get good musical training.

We are not starting a debate here, although we are ready to defend anything we are doing. We are trying to help these boys and girls to get music into their lives and trying to eliminate false motions. At Cedar Falls I appointed myself the specialist for rural work because I like to bounce around in a Ford more than some members of our faculty do, and because I enjoy this work.

I will ask these boys and girls to do some very easy things. We have nothing in this procedure that is not susceptible to change, and I throw out the suggestion to you that if any of you can think of anything easier to do than we are asking of these children, we shall be glad to have you name it. And, we would like to have any suggestions that you see fit to make. By the way, I will ask all of you to join with the children at times. We will now give this phonograph demonstration.

Places Victor record No. 18017A "The Tenth Regiment" on instrument.

CHAIRMAN FULLERTON: I will ask you children now to take part in this.

(Pupils give demonstration by sliding hands upward alternately, palms touching and keeping time to music on phonograph.)

CHAIRMAN FULLERTON: You are doing that beautifully. That is the easiest rhythm exercise I know. If there are any psychologists here, let me

say this is purely imitative. At this point we are not concerning ourselves so much as to what the individual child has in mind; we are going to have them all do the same thing in the same way, if we can.

Now do this. (Clapping hands and touching shoulders, and counting "one," "two," "one," "two.")

CHAIRMAN FULLERTON: Let us try something else. (Addressing a pupil) Could you be a wooden soldier.

PUPIL: I will try it.

(Giving demonstration, marching with hands and later adding marching with feet, saying "left," "right," "left," "right." Then forward.

CHAIRMAN FULLERTON: You can go, but can you stop with the machine. This is it. (Giving demonstration.) And by the way, everything we do with the machine in rhythm along this line can be done without the machine, but not so well.

A VOICE: Teacher, may I try it?

CHAIRMAN FULLERTON: Yes, every body help us in this rural school work.

(Giving demonstration by walking and counting "One, two, three, four.")

CHAIRMAN FULLERTON: Now run lightly and count "one-and, two-and, three-and, four-and." (Giving demonstration and counting.)

Somebody make a quarter note up there on the blackboard, please.

And also put an eight note after it. The way we step these quarter notes is just to walk. (Giving demonstration by walking.) And then when we come to these with the little hooks we go faster. Watch me. (Giving practical demonstration by running.)

CHAIRMAN FULLERTON: Look on page 13 of your book and find "The Singing School." This is one of the things I consider the most important and outstanding objects of this demonstration—the standardization of singing with the phonograph. Boys and girls, listened to it once.

Victor record No. 17719 "The Singing School."

CHAIRMAN FULLERTON: Now, I will ask the boys and girls to sing the "tra la la la," at the beginning of each phrase, and the lady from New York who sings on the record sing the harder part—"O hear the swallow."

(Class gives practical demonstration by singing the "tra, la, la, la, la" part with the instrument while the phonograph plays "The Singing School.")

CHAIRMAN FULLERTON: Now, you sing the first "tra la, la, la, la" (indicating certain pupils), and you the second (indicating.) And then you "Happy little children" and you, "Here's the very place." (Giving practical demonstration by singing while phonograph plays.)

Now, once more. I will ask these four girls to sing. (The song entitled "The Singing School" is sung by quartet of girls while the phonograph plays.)

Now, let us have the three boys stand up and sing it. (Three boys sing with phonograph.)

Now let the class sing the hard part—"O hear the swallow, etc"—and let the lady from New York sing the easy part. (Entire class of boys and girls singing with the phonograph.)

Now, all of you sing the first and third phrases—"Tra-la-la-la-la, O Hear the swallow," and "Happy little children, come and follow." (Class gives practical demonstration.)

Now let the instrument sing the first phrase—"Tra-la-la-la-la, O hear the swallow." And you the second one—"Tra-la-la-la-la, He calls us long," etc.

Now comes the supreme test. It is impossible for these children to sing with the instrument unless they listen carefully, and when they listen carefully and sing with the instrument, it is almost impossible to sing coarse, heavy tones. I have found only one school in my experience where singing with the instrument did not develop a light tone. I found one rural teacher that allowed the lusty youngsters to sing with such shrill tones that, apparently, they never heard the instrument. I will ask you to sing the entire song very lightly with the instrument. (Giving demonstration by singing the song with the phonograph.)

CHAIRMAN FULLERTON: Now, I am going to ask the three boys to go to the blackboard. Boys are particularly good at blackboard work. Now, put on the March, please. The boys will mark the lines on the board to the rhythm, counting "one, two" and marking "long, short." Make sprightly movements and have the lines slant a little. Have them look more like grass than like a little picket fence.

Now the boys will mark the next time like this (making whole notes.) (Boys demonstrate.)

I will ask the boys to do just one other thing; make a sharp straight down, straight down, slant, slant. (Boys demonstrate.)

You may stop now and be seated.

I will now ask the little girls to sing a song. You may turn to page 5, which is "Swing Song." Victor record No. 18665.

For the next number on the program after this, I will ask some of the teachers present to illustrate some work that is more advanced.

Now girls, listen while the machine plays "Swing, swing, low and high." Then you sing the second "Swing, swing low and high."

(Children give demonstration by singing while phonograph plays "Swing Song.")

CHAIRMAN FULLERTON: Let us try the boys now. (Giving practical demonstration with the boys while phonograph plays the song.)

We will close with this. I explained before some of you came in, that owing to some delays for which no one is to blame, the phonograph came into the school only one week ago. These children have done wonderfully well.

In closing, I will ask them to sing the whole song over softly. (Class gives demonstration by singing the song entitled "Swing, Song" while phonograph plays.)

CHAIRMAN FULLERTON: Boys and girls, I thank you. If I come to Kansas City again I will try to see you all. Goodbye.

Now, I am going to ask a group of teachers to illustrate some points. Let us have a little stepping. Miss Wilson, put on your "Tenth Regiment" record again.

(Thereupon a group of teachers step forward to participate in demonstration.)

Now, please do this. (Demonstrating.) Walk four steps for four quarter notes, and run lightly eight little steps for eight eighth notes (Class gives practical demonstration in stepping the notes.)

Try the same thing again. (Class demonstrate.) Now step half notes, two counts for each and say, "step, bend." (Class demonstrate.) Then step a whole note, step with left foot for the first count, then place the right foot to the front for two, to the right for three and to the rear for four. Repeat. After these notes are mastered, use this device for teaching the change step. First step a measure in four-four measure consisting of these notes (quarter, eighth, eighth, quarter, quarter) using these words, walk, run, run, walk, walk. Repeating several times. Next step a dotted quarter note, an eighth and two quarters, saying step change, step, step step. (Class demonstrate.) Now take another record. (Thereupon the operator placed "America, the Beautiful," Victor record No. 18627 on the phonograph.)

My experience leads me to this conclusion; if you get a group of boys and girls to step four or five well selected songs as here indicated, they are then well on their way in mastering rhythm. (Class gives demonstration by stepping the time to "America, the Beautiful" with Victor Record No. 18627.) Now I will ask you to step "Stars of a Summer Night." (Class gives demonstration.)

Now try the song "Old Folks at Home," Victor record No. 18519. (Class gives demonstration.) Just for fun I would like to see you try this. Can you step the "Battle Hymn of the Republic?" (Class gives demonstration.)

I wish now to illustrate how we teach boys and girls the simple rudiments of music. We run this clear into introductory harmony. Is there any reason why a pupil should not step to the blackboard and write a scale on the staff to rhythm in any key called for. The psychologists of today say, get the fundamentals into the spinal cord.

Now I am going to illustrate the ten step method. Then some of these people who are due in another conference may go. The ten step method is a scheme for insuring the development of technical skill, in connection with the songs.

First step—Sing the song as a rote song.

Second step—Sing the melody, using the syllable "loo or la."

- Third—Sing it by syllables, committing the syllables to memory.
- Fourth—Sing it by syllables and clap rhythm, accenting first beat.
- Fifth—Have pupils write initial letters for syllables of entire song on board.
- Sixth—Now have pupils sing the song by syllable, following and place a dot over each strongly accented beat.
- Seventh—Let all sing again and have pupils place a vertical bar before each accented note, extending the bar through the staff above or below.
- Eighth—Now clap the rhythm again, observe carefully what notes receive more than one beat and place a dash for each beat below the letters.
- Ninth—Next write the corresponding notes beneath the syllable or above.
- Tenth—Then transfer the song to staff in any required key. Phonograph may be used in steps 1, 3, 4, 6, 7, 8. In eighth step where two notes occur to a beat, make a long dash under the two notes, and a short dash below the one-beat notes.

CHAIRMAN FULLERTON: The tenth step, taken by itself, while the instrument plays the song is one of the best technical tests we have. This group of teachers will now write the "Swing Song" on the board while the phonograph plays the syllables. (Teachers demonstrate.) In our tests, this is to be done in any key called for.

I was one of the visiting teachers that took the automobile ride the other day about the city. I think the lady that took us was the wife of a multi-millionaire—I saw the house she lived in. She was telling of the privileges of the children in this city, and what they are having done for them; now these children, both black and white, were transported in automobiles to the Symphony Concerts. I want to make an appeal to you music supervisors. What would the Prophet Isaiah think of the children of this city being transported in automobiles by the people of the city to these Symphony Concerts while there are children within twenty miles of the heart of this city that are isolated from the influence of music. Truly the valleys are not being exalted nor the hills laid low. I wish Abraham Lincoln would come to earth again and put a little more Lincoln into our lives. I venture that Edwin Markham who wrote the wonderful poem about Lincoln and recited it last night at the formal banquet would like to have us live that poem. Can a nation thrive very long peacefully when the children of one half of the population are so exalted in privileges and the children of the other half—made of just as good material and worthy of just as much of the best things in life—are denied the privileges that rightfully belong to them?

Here is a suggestion. When we teach in a county institute, and get those rural teachers together, let us remember that the only inspiration that is worth paying for is what ultimately reaches the children out in the schools. What music we send out into a rural school in the teacher's head is not necessarily worth so much. The methods and the music that rural teachers get, that they use, are the methods and the music packed away in the spinal cord.

I grew up on an Iowa farm in a family of eight boys and one girl who were all fond of music and singers. Fortunately for us, our mother gave us a course in rote singing for she had a good voice and sang about her work more than any other person I have ever known, but most of our teachers could do little for us.

MR. GIBSON: Mr. Chairman, may I have the floor for a minute?

CHAIRMAN FULLERTON: Assuredly.

MR. GIBSON: I attended the breakfast this morning of the State Advisory Committee and the burden of the discussion was the need for live rural schools. I regard this rural school demonstration as one of the most helpful I have seen this week. I move that this rural section recommend at the business session of the Conference tomorrow that the demonstration that we have had here today by Mr. Fullerton be presented next year before the general conference.

(The motion passed unanimously and Mr. Gibson, Music Supervisor of the State of Maryland, was delegated to present the matter to the general conference.)

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## Religious Music and American Democracy

H. AUGUSTINE SMITH, *Director of the Fine Arts in Religion,  
Boston University, Director of Music, Chautauqua, N. Y.*

With an outburst of religious song life began in America, according to the Columbus' diary, on September 25, 1492, with one of the Gloria in Excelsis. Later on the memorable October 12th, when they at last saw the shore of the New World, the three caravels chanted *Salva Regina*.

Likewise the Pilgrims and the Puritans came with the open Bible and the open Hymn or Psalm Book:

"Open wide on her lap lay the well-worn psalm book of Ainsworth,  
Printed in Amsterdam, the words and the music together.  
Rough hewn angular notes like stones in the walls of a churchyard,  
Darkened and over-hung by the running vine of the verses.

Such was the book from whose pages she sang the old Puritan anthem."

The religious spirit has been a dominant note in the men of affairs and the men of letters in America. Odes, hymns, poems have characterized the opening of expositions, the launching of civic and ecclesiastical movements, the dedication of churches and public institutions, these having been written to the glory of God and the brotherhood of man by Bryant, Lowell, Emerson, Longfellow, Holmes, Whittier, Julia Ward Howe and others.

Dear Lord and Father of mankind.  
O brother man, fold to thy heart thy brother.  
Lord of all being throned afar.  
Mine eyes have seen the glory of the coming of the Lord.  
Men whose boast it is that ye.  
I heard the bells on Christmas day.  
Once to every man and nation.

Today as in the past the youth of America needs the open Bible and the chant, canticle and anthem; yea more—chivalry, courage, independent



thinking, pure mindedness, be he Roman Catholic, Jew or Protestant. Are Supervisors of Music unconcerned with the building of morals and religion in this hour of trial, marriages, gutter movies, and questionable dances?

All life is one, be it music, teaching, religion, play. Let us continue the separation of church and state and do our reading of the Bible not in the public schools but in week day schools of religion. But is it not possible to teach the ethics of living every day through those moral qualities that music can and will arouse in every performer?

Music to be genuinely good must be accurate, clean cut, trimmed about the edges, a precise and honest piece of work. It is the business of the drill master, through all rehearsals, to set this fine moral fibre growing in every pupil by eliminating all guess work, all sham, all indifference to truth and the facts in the case, and to develop deadly accuracy, neatness and despatch, and challenging truthfulness. A second moral factor which music demands is courage, attack, sudden and daring venture in range. The coward will retreat from the vocal or orchestra onslaught, not so the lad of moral courage, sure footed, daring, venturesome in the field of difficult and unexpected intervals. This is one of the eminently virile appeals of music to boys and men and clears up choices in repertoire for boy choirs, glee clubs and men's choruses. Courage, brother, do not stumble! March right in, hit the tones fair and square. Hit them hard. Such action builds calcium salt into the backbone and straightens life out pretty generally.

Another ethical quality of high rating is stamina, sticktuitiveness, sustaining power, legato, holding to the end with dogged determination, treating all white notes with glow, warmth, vitality and perceptible increase of power to the end. Much of the vitality resident in slow music and slow notes is lost in stampeding away from the note, in retreat before the last beat, the sickly, aemic tag end of strength and tone. One should come down the home stretch with head high, chest out, ready to let go the extra smash at the emotional peak, at the flag raising jump-off. Counting the costs, having the long perspective, holding in leash, final resources—is this not giving high point to living? He is the strong timbered lad who can and will hold himself in superb control for the supreme moment and then lift it to the skies. It was the all of Caruso that sang—cavernous throat, distended nostrils, large lips, vibrating bones (200 of them and more)—body, mind and soul all in action at once. These make of the coldly plastic and colorless a thing of warmth and beauty.

One more item of clean living and pure thinking entering into music is elusive ensemble, team work, the togetherness spirit. Each for all is music's far flung spirit, the pronoun "I" not "we" in singing and playing. To forget self, to submerge the "ego" in social solidarity is to have a convincing ensemble. The team work of a base ball infield or a foot ball eleven is not one whit ahead of the shoulder to shoulder, bow with bow fellowship of glee club, band and orchestra.

"Music and morals"—not such a bad theme for development in this day and age and we have no apology for reading into music the ethics of living. Study the evolution of romanticism vs. classicism in literature, art and music, and know what more Beethoven, Cesar Franck, Burne Jones, Walt Whitman had to say than Mozart, Rossini, Fra Angelico, Joseph Addison.

Words and music—their relations to morals and religion—merit further discussion. Would it not be well to scrap half of the texts now being sung in public schools today. How much longer dare we sanction doggerel, tid bits, baby prattle, inconsequential platitudes. Why not use strong words of Milton, Tennyson, William Blake, Herman Hegedorn, Willard Wattles, Katherine Lee Bates, and the Masters and poets of school and college campus. There are hundreds of new poems that might lift music out of its reeking word quagmire:

And did those feet in ancient times  
Walk upon England's mountains green?  
And was the holy Lamb of God  
On England's pleasant pastures seen?  
And did the Countenance Divine  
Shine forth upon our clouded hills?  
And was Jerusalem builded there  
Among these dark Satanic mills?  
Bring me my bow of burning gold,  
Bring me my arrows of desire,  
Bring me my spear! O clouds, unfold,  
Bring me my chariot of fire.  
I will not cease from mental flight,  
Nor shall my sword sleep in my hand,  
Till we have built Jerusalem  
In England's green and pleasant land.  
—*William Blake*

What we need today are poems of the open road, the stars in their courses, chivalry and honor, good cheer and laughter, the quest of the grail. Ringing words sung day after day are a powerful antidote to the ten cent counter slang and rot.

Supervisors! Religious music is coming and coming fast into our week day schedules through the week day schools of religion. There is Dayton, Ohio, with 6000 school children meeting during school hours for religious instruction. Millions of school children are free today to study in Catholic Parish House, Jewish community center, or Methodist, Baptist or Presbyterian church—religion and morals; but how about religious music, drama and art. There is no program, no curriculum, no raw material. For three years the Daily Vacation Bible School movement has been seeking a series of master programs in the Fine Arts and the Macedonian cry is still a haunting one in our ears.

The supervisors must know the new moves today, he must be ready to counsel, and possibly lead in the building of the week day school of religion curriculum, methodology, equipment, time schedules. Let us know song and worship, hymns, chants and carols, processional and antiphon, dramatic cantata and anthem, symbolic and pantomimic utterance.

## Annual Business Meeting

THURSDAY AFTERNOON, APRIL 2

This session opened with singing by the chorus from Lincoln High School (negro).

1. Listen to the Lambs.—*R. Nathaniel Dett.*
2. My Lord, What a Morning.—*Arr. by Dawson.*
3. King Jesus Is a Listening.—*Arr. by Dawson.*

Mr. William Dawson, Director.

PRESIDENT BEACH: Before taking up the regular order of business I wish to read a number of telegrams of greeting:

"Greetings and best wishes for complete success of Conference.—Inez F. Damon, Lowell, Mass.

"Greetings to National Supervisors Conference from the Ozarks 'the Land of a Million Smiles.' When vacation time comes no place offers so much for so little. Really the vacation spot of the nation. Much success to your Conference."—John F. Potts, Active Secretary Ozark Playgrounds Association.

"Greetings to the members of the Music Supervisors National Conference" I hope the 18th Annual Meeting will be the biggest in its history; that it will give a greater inspiration and mean more efficient teaching. It is with deep regret that I am compelled to send this message instead of boarding the train for Kansas City."—P. C. Hayden, Keokuk, Iowa.

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### Third Annual Report of the Standing Committee on Instrumental Affairs

JAY W. FAY, *Louisville, Ky., Chairman*

The Standing Committee on Instrumental Affairs was appointed at Nashville by President Beach to serve for two years. It brought in its first report at Cleveland and its final report at Cincinnati, whereupon the Chairman was continued in office for an additional two years with the privilege of naming his own committee. The following is the annual report of the Committee for the first year of its second term. The Chairman is greatly pleased to announce the

rigorous and wholehearted cooperation of every member of the Committee. The work of the past year has been largely along the line of material and band contests, and many matters of general interest were taken up in the 12 hours which the Committee managed to find for its sessions in the hurry and press of the Conference.

(1) Each member of the Committee is pledged to prepare a brief on the educational value of instrumental instruction, and the Chairman is to digest and expand these into a thesis. An effort will be made to have this reach teachers, supervisors and superintendents to enable them to fortify their position, raise their standards, and convert the skeptical where instrumental instruction has not yet been recognized.

(2) A comprehensive census of teachers having direct or indirect contact with instrumental instruction in the public schools was made by the Committee three years ago. It has been deemed wise to bring this up to date about once in five years, and at the same time to make a full diagnosis of instrumental conditions by the aid of a questionnaire. It is recommended that this be a regular function of this Committee or its successor.

(3) One year ago Mr. Morgan published in the *Journal* a statement of the minimum requirements of the instrumental supervisor, and at the suggestion of the Committee a complete section was given over to this subject at the Cincinnati meeting. The Committee will continue its studies along this line including consideration of courses of study for the preparation of the instrumental supervisor and a survey of schools giving such instruction. Every effort will be made to avoid duplication of research by utilizing the findings of other investigators where data applies.

(4) The most significant contribution of the Committee this year is a survey of orchestral material made by Dr. V. L. F. Rebmann of Yonkers, N. Y. Dr. Rebmann has taken his survey made some years ago and brought it down to date, examining in all some 10,000 orchestra numbers, and presenting a recommended list, graded as to form, content and difficulty. This list is to be printed in the Proceedings, and issued by the *Journal* office in the form of a bulletin at a very low cost. It is not to be copyrighted, and when the edition of the Journal Bulletin is exhausted it may be freely reprinted by anyone. The Chairman is proud to endorse the scholarly work of Dr. Rebmann, and is particularly pleased with his generosity and professional spirit in thus placing his findings at the service of all.

At the next meeting of the Conference the Committee expects to present a similar list of band material together with methods both for individual and class instruction. It is hoped that the studies of the coming year will lead to the formulation of the instrumentation and balance of the Symphony Band, which has never been standardized as has the Symphony Orchestra. Recommendations will be made to publishers as to the number and kinds of parts to issue, and standardized combinations for minimum, intermediate and complete bands will be formulated.

(5) In the matter of publicity each member of the Committee has made himself responsible for writing or securing contributions to certain music periodicals, and an earnest effort will be made to publish much of interest and value

to instrumental teachers and supervisors. The standing invitation of the Committee is hereby renewed, to send in to the Chairman problems for consideration. Such problems will be discussed by a competent authority through the columns of our various music journals.

(6) The Committee consists of 6 members, including Mr. C. M. Tremaine of the National Bureau for the Advancement of Music, which is cooperating with the Committee in the management of the National School Band Contests. Each of the members is responsible for a group of States. There is to be on each State Advisory Board one instrumental member, who is to act as the lieutenant of the Committee member for that State. In addition to this organization there are two instrumental committees, one in the Eastern, and one in the Southern Conference, interlocking with the National Committee by the presence of one National Committee member on each Sectional Committee. It is urged that a similar contact be made with the new Sectional Conference soon to be organized.

A new form of cooperation has been effected this year with the National Federation of Musicians. Mr. Mayer Vice-President of the Federation, spoke before the Instrumental Section, acted as judge at the Inter-State Contest, and an interchange of views has been arranged between the Committee and the Federation. It is hoped that a mutual understanding will bring about even more cordial and friendly relations between the two great forces of school and professional music than ever before.

(7) The National School Band Contest has made significant progress. Last year much state activity was reported. This year a sectional contest is already announced in addition to numerous state contests, and the National final is in sight. The Committee is considering the extension of the contest idea to orchestras and soloists, and is preparing a certified list of judges who may be called upon with confidence in their competence and impartiality, and who will be so located as to reduce the cost of judging in contest of the future.

(8) The Committee is taking steps to have added to Junior R. O. T. C. regulations a section providing for organization of bands and the appointment of band non-commissioned officers and first, second, and third class musicians.

(9) It is recommended that in the consideration of a National Conservatory of Music attention be drawn to the need of a strong public school music department, particularly urging the inclusion of a school band and orchestra department with courses leading to the adequate preparation of instrumental music supervisors.

(10) The Committee has kept faithfully a list of supervisors who have participated in the various Conference orchestras. This list was of great help to the Chairman in assembling the fine orchestra for the Kansas City Conference.

(11) The Committee endorses the pitch of A-440, and is opposed to any tendency to raise the pitch any higher. This is a matter of great moment as the massed bands in state contests have shown.

Many other matters were discussed by the Committee, but only the foregoing were reported on in general session and approved by the Conference. With the endorsement and approval of the Music Supervisor's National Conference the Committee on Instrumental Affairs is becoming a powerful force in standardizing public school instrumental music, in raising the level of the material used, and in defining the qualifications of the men and women engaged in the field.

The report was approved and accepted.

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## Report of the Bookshelf Committee

PAUL J. WEAVER, *Chapel Hill, N. C., Chairman.*

PRESIDENT BREACH: The next report is that of the Bookshelf Committee.

MR. PAUL J. WEAVER: In spite of a conference covering fifteen hours, and separated by periods of study, the Committee on Book-Shelf is not ready to present a final report, but simply to report progress. We are studying along several lines and have been unable to complete any one of them.

I wish to ask that the committee be assisted if it is continued, by each member of the Conference on one special point, which is books about music and musicians suitable for reading by children—not to children, but by children. That seems to the committee to be the greatest need in the subject of music books.

PRESIDENT BREACH: It has been moved and seconded that this partial report be received and the committee be continued for another year. Is there any discussion on that? All in favor please say Aye; opposed, No. The motion is carried.

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## Report of the Committee on National Conservatory

MRS. FRANCES E. CLARK: In the absence of any call from our Chairman, I can say, there has been no action taken on the part of this committee of which I am aware. One other member of the committee is present with me here today. While I am speaking, perhaps, it may not be out of place to say that a very definite action has been started in the placing of a bill before Congress, at the instance of this Conference and of the National Federation of Music Clubs, together, and also of the National Teacher's Association.

That bill was prepared in a very short and simple form, asking really for the appointment of the commission of survey. The bill was presented before Congress by representative Bacon of New York, and it is known as the "Bacon Bill." There was a hearing held in Washington on that bill in April, I believe, and we had present a representative of the National Federation, Mrs. Seiberling, Mr. George Gartlan, a member of our own counsel, speaking for this association, Dr. Barnes of Washington, representing the Eastern Conference, and we were very fortunate in securing a very favorable response.

While no action was taken, almost all of the members of the Committee gave us their approval privately, or otherwise, I have been in constant correspondence with representative Bacon, and it was found impossible to present the bill during the recent Congress. I have been promised, however, that it is to be brought forward for action soon after the beginning of the next Congress. The bill, it may be helpful to say, is really sponsored by Representative Longworth, who has since been elected Speaker of the House. It was Representative Longworth that secured for us the active cooperation of Representative Bacon. We have every reason to suppose that before this Conference shall meet again that that bill will at least have received favorable consideration, and we hope for an affirmative vote in both the House and the Senate.

Motion was made and seconded that the committee be continued.

PRESIDENT BREACH: I want to remind you that the election will be held during the course of this business meeting and that I am going to ask Mr. Albert Smith to be the Chairman of the Committee of Tellers; Mr. O. E. Robinson, Mr. Neil Ennis and Miss Maude Ellis to serve with Mr. Smith as the Committee of Tellers.

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## Invitations for the 1926 Conference

At this time we will be glad to receive invitations from those cities who wish us to have the Conference in their cities in 1926. I am going to limit the time of the person who is presenting the invitation to three minutes.

MR. FAY: (Louisville, Ky.) Mr. President, may I present the invitation from Louisville, Kentucky? Having been South of the Mason and Dixon Line for more than a year, I am a dyed in the wool Southerner. I want to state five points for your consideration, and why we think you should come to our city; We have never had you; we have invited you a number of times to Louisville and have always deferred to some one until a more favorable time. I have in my hands an invitation from the Mayor and the Board of Education and everybody concerned. We want you, and need you. Music is going ahead in Louisville. Louisville is conveniently reached and we can take care of you. We can take care of the Derby very well with 60,000 people, and we hope to take care of the three thousand Conference members in Louisville next year.

MR. FRED G. SMITH: (Milwaukee, Wis.) Mr. Chairman, as director of music in the City of Milwaukee, I have the honor to present invitations from our Board of Education, our School Directors, from fifty-five music and civic organizations in our city, good wishes of seventy-five thousand public school children and twenty-five thousand Parochial school children and also that of our Association of Commerce of the City.

We have been trying to do things in Milwaukee for a number of years, and we need your inspiration. If you good people will give the people of Milwaukee the inspiration that you have given me, I am sure we could accomplish the things we have started out to do.

Our Board of Education is thinking of me more or less as an irritation, and I would like to have you people come to our City, in Milwaukee and show to our Board of Education and the State of Wisconsin and all of the other surrounding states what public school music is doing in other places and what it will do in Milwaukee.

MR. BARRETT: (Detroit, Mich.) Mr. Chairman and members, representing Mr. Chilvers, of the City of Detroit, we extend you a most urgent invitation to meet with us next year.

Detroit is the fourth city in population in the United States and it has many of the things which has brought that large population and much interest in music. Located as we are, in the center of the population of the United States, we are able to take care of you; we are able to accomodate your members from all towns throughout the central states. The matter of hotel accommodations is an important one. We have built a hotel a month, or finished one for the last twenty months. As a consequence we have hotels at prices that will meet all purses. It means another thing; within a radius of one thousand feet, we have ten thousand rooms in large hotels, with many halls which will enable you to take care of your various meetings without leaving that particular vicinity.

You all know of our wonderful Symphony Orchestra, which has meant so much to musical education in the United States. You have heard of the beauties of Detroit, its attractive features which mean something to everyone. Henry Ford has promised each delegate a Ford automobile as a watch charm. Here they turn out 7,000 cars a day, employ 150,000 men and have a pay roll of \$500,000.00 a day, and remember it is something that you will enjoy visiting at your leisure time. The Prince of Wales and all the celebrities from the other side, come to Detroit and visit these plants. You are invited and will be taken through by guides. There are other features too numerous to mention in three minutes, but we want you in Detroit next year.

MR. H. E. OWENS, (San Francisco): Mr. Chairman, I do not wish to present any formal invitation at this time, but we want you to know that we have asked that you come to California.

We hope that you will accept our invitation sometime and in order that that may easily be done, either at this meeting or before the next meeting there will be an amendment offered, that the meeting may be held at some other time, perhaps, about the first week in July. We understand it is hard for you to



get West, as it is for us to come East at this time of the year. If we can, we are going to get the Executive Committee to change that date, and we want you to know we are looking for you and will be very much disappointed if you do not come soon.

A rising vote showed a preference of 56 in favor of Louisville, twenty-one for Milwaukee, and a much larger number for Detroit.

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## Report of Nominating Committee

JOHN W. BEATTIE, *Chairman*

MR. BEATTIE: Mr. Chairman, having been a member of the nominating committee for several years, I think I ought to say that those of us who have been on the committee in past years and who were on it again this year feel that we were up against a tremendous difficulty at this session. Those of you who have attended meetings for a number of years past know that it has been the intention and desire of the great body of people to keep our proceedings free from anything that was not entirely democratic. There has been a lot of undesirable talk and discussion rampant this week. I heard it on all sides, but I never before heard so much of it in any past meeting, that has imposed such a tremendous difficulty upon your nominating committee. When we met, we discussed things very freely. I do not think it is either necessary or desirable that our basis be discussed here, but, perhaps, it will suffice to say that we felt that the Conference was in grave danger of setting up certain precedents as to rotation of people in office or position, and we felt that it was very undesirable to set up any such precedents. We feel further that it was not only unfair, but positively not right to impose upon any individual an undue amount of work and effort, in order to give that individual any honor that we might think he or she were fairly entitled to.

I make these comments in advance of the names that will now be proposed, and I think that the members here and the Conference in general ought to understand that in presenting these names we are endeavoring to give you nominees who represent ability and against whom not the slightest suspicion of political intrigue could be placed.

The ballots will be passed as soon as I have named the nominees. You understand, of course, that we are compelled by the Constitution to propose two names for each elective office. For President, Mr. Edgar B. Gordon, Madison, Wisconsin and Mr. R. Lee Osborne, Maywood, Illinois; for First Vice-President, Mr. George E. Knapp, Laramie, Wyoming, and Mr. William E. Norton, of Flint, Michigan; for Second Vice-President, Mr. George Oscar Bowen, Tulsa, Oklahoma, and Mr. Frank A. Beach, Emporia, Kansas; for Secretary, Miss Elizabeth Carmichael, Ft. Dodge, Iowa, and Miss Margaret Powk, Aurora, Illinois; for Treasurer, Mr. A. V. McFee, Johnson City, Tennessee, and Mr. Claude Rosenberry, Reading, Pennsylvania; for auditor, Mr.

Phillip C. Hayden, Keokuk, Iowa, and Mr. Ralph Winslow, Albany, New York; Board of Directors, members, Miss Helen McBride, Louisville, Kentucky, and Mrs. Homer E. Cotton, Kenilworth, Illinois; for members of the National Research Council of Music Education, and you are to vote for three of the six names proposed, Mr. Walter Aiken, Cincinnati, Ohio, Mr. C. E. Fullerton, Cedar Falls, Iowa, Miss Maybelle Glenn, Kansas City, Missouri; Miss Stella Root, St. Cloud, Minnesota, Mr. V. L. Rebmann, Yonkers, New York, Miss Elsie Shawe, St. Paul, Minnesota.

MR. WINSLOW: While I appreciate the honor, it seems to me that we need the sentimental power of Mr. Hayden's name, as long as Mr. Hayden is spared to us. I believe I reflect the feelings of the entire membership when I ask that Mr. Hayden's name stand and that I be allowed to withdraw.

MR. BEACH: I am deeply affected by the honor which this Conference has bestowed upon me, but I am sure those of you who realize and appreciate the very excellent work Mr. Bowen has carried on, following the work of Mr. Dykema, will feel that it is very serious mistake to make a change, and I would like to withdraw.

MR. OSBORNE: Mr. Chairman, I highly appreciate the honor that was bestowed upon me the past year, having been elected First Vice-President. Now, the nominating committee has added an honor even in mentioning my name in connection with the presidency. There is no one whom I would rather see President of this organization than my friend, Mr. Gordon, and I wish to withdraw my name.

MR. DYKEMA: While I think it is desirable to take these up one by one, since there have been three withdrawals, I would like to move that the secretary be instructed to cast one ballot for Mr. Gordon for President, Mr. Bowen for Second Vice-President, and Mr. Hayden for Auditor.

PRESIDENT BREACH: You have heard the motion as stated by Mr. Dykema. Are you ready for the question?

MR. ROSENBERY: My name has been put up for Treasurer, and in consideration of the very fine work Mr. McFee has done I wish to withdraw myself from the contest, in order that his name might be included in the motion that has been made.

MR. KNAPP: Mr. President, since my connection with Public School Music, which is one of secondary activity at present, I feel it is due to the Conference to have someone active in the field as a nominee for that position, and I wish to withdraw in favor of Mr. Norton.

MR. DYKEMA: I accept the amendment.

PRESIDENT BREACH: Are you ready for the question? Those in favor will say Aye, please; those opposed, No.

## Tests and Measurements in Music Education

By PETER W. DYKEMA

*Professor of Music Education, Teachers College, Columbia University, N. Y. City*

### *Whither Bound?*

Activity does not always mean progress. Being busy does not guarantee accomplishment. The man lost in the woods may get home sooner if, instead of blindly thrashing forward, he pauses, surveys the situation, gets his bearings, and then, with sun or compass pointing the way, makes toward his goal. Experienced woodsmen give this terse advice to novices. When you don't know which way to go stop, build a fire, climb a tree, make a big noise, and wait till your smoke or yelling brings some one who will lead you to the place you seek."

### *By Their Fruits They are Known*

Teaching and learning are not only not synonymous but are not necessarily co-existent. Just as salesmen are not always selling, so teachers are not always teaching, if we measure their activity by results in purchasing or in learning. Each may draw his salary for having put in his hours or gone through his hours or gone through his motions, but ultimately each must prove his worth by its effect upon someone or something other than himself. The ascertaining of this effect, the finding out whether the desired result has been produced, is the essence of all tests and measurements.

### *Education Must Produce Desired Changes*

What is it that education is endeavoring to produce? It is essentially change or development. Our school system exists for the purpose of making the child different from what he would be if it were not for the influence of the school. Therefore the function of tests and measurements applied to the school is to discover whether these desired changes have been brought about. Just in so far as the schools, and consequently the teachers, change the children are they justified. Just in so far as they or any parts of their equipment or subject matter fail to bring about a desired and desirable change in the child are they unnecessary and in fact harmful, because they may crowd out something which could produce this result.

### *Measuring Implies Comparison*

The movement for testing and measuring is closely associated with the progress of inter-relation or socialization. The self-centered individual is primarily interested in himself; the individualistic school cares only for what its

pupils do; the individualistic teacher or supervisor is concerned with what he does irrespective of what anyone else is doing. The socially-minded individual evaluates what he is doing by comparing it with what someone else is doing. The socialized school strives to relate its work to society and to learn whether its results are on a par with those of other schools. The broad-minded supervisor is concerned with the question as to whether her students are making as good progress as other students make under like conditions. Comparative studies result. The term "normal" begins to be heard. The word "average" takes on significance. Tests and measurements are invoked. A strong tendency toward marks and grades commences to sweep over the system. Valuable in proper proportions, this movement may become distorted. The man lost in the woods may spend so much time getting his bearings that darkness falls upon him before he resumes his journey. So easy is it to confuse the passing of formal examinations with the gaining of power that unless carefully guided the satisfying of certain external requirements rather than internal development may eventually entirely distort the whole development of a school system. In the minds of many people this is the inevitable result of tests and measurements. Especially are musicians, stressing the uniqueness of their subject-matter, inclined to believe in this calamitous progress of events. It is the purpose of this paper to maintain first, that music and music teaching can very profitably make use of the recent emphasis upon tests and measurements.

### *Breaking the Shackles of the Past*

To broaden our viewpoint let us survey briefly the history and development of the present movement for standardized tests. As a preliminary, we may state that it is a part of the conservatism of the school to reverence itself and its traditions. Education for a large portion of all mankind has consisted primarily in learning to know and to reverence the past. The Chinese with their worship of ancestors have no monopoly on the exalting of what has been. All of us assign great weight to matters of tradition. For example, few can escape the tyranny of the printed page, which represents the crystallization of what has been. Who, in his beliefs and in his actions of today, is not constantly continuing ideas and processes just because they always have been? The person who questions an idea or an established custom is the exception rather than the rule. The teacher who insists on considering not merely how or what to teach but what the value is after the teaching has been properly done, is very rare. We are inclined to characterize as insurgent anyone who questions present arrangements, who insists that what now is does not adequately represent what should be. Thus, when, a little over a quarter of a century ago, in the *Forum* (Volume 23, (1897) pages 163-172, 409-29) J. M. Rice published articles on "The Futility of the Spelling Grind," and insisted that teachers were blindly following the fetish of daily drill on the spelling of isolated words, he so shocked the great majority of both educators and parents that the magazine was almost disgraced. Only a few of the stouter-hearted souls were willing to champion this iconoclast. Nevertheless, impetus was given to the movement for placing the teaching of spelling not on the basis of what any particular teacher, supervisor, or superintendent, thought wise in a particular locality, but what the demands of life in general made necessary for our children

throughout the entire country. While there had of course been tests and examinations for centuries before Mr. Rice's article and the experiments which accompanied it, we may with much truth assign to his awakening call the impetus for the movement of extensive comparative studies which since then have been carried on in various parts of the country.

Further force to the movement was given by an article on "Schools of Sixty Years Ago," by John L. Reilly, in the Springfield, Massachusetts, *Republican* for November 12, 1905. In this and in a more extensive later report headed "The Springfield Tests 1846-1906—A Study on the Three R's," he proved conclusively that although our children today were carrying on a much more complex program than that prescribed for the schools of sixty years ago, and although far less attention was being given to drill upon spelling, our children were not only as proficient in spelling today as the children were then, but actually were more capable, even with the recondite and comparatively useless lists of words which were used as tests in the 1846 examination questions.

#### *Some Testing and Measuring Developments: A. In General*

The procedure emphasized by these studies, namely, that of testing with the same questions children who have been taught in different places under different conditions, and even in different years, may be taken as one of the main ideas of the present movement. Let us glance at some of the developments, surveying first the general field before turning to music. In the meantime we may find many suggestive parallels which are still to be applied to music testing. The first definite formulation of modern type of standardized tests was set forth in and address by Professor E. L. Thorndike in December 1909, and ever since that time he has been a leader in the entire movement. In the past fifteen years there have been surprisingly extensive developments in this type of study. Practically every subject in the curriculum has been studied, and questions and projects to measure it have been formulated.

Moreover, the general powers of both children and adults have been subject to examination in the so-called intelligence tests. These latter were first brought to attention by the Frenchmen, Binet and Simon, in 1905, and reached their widest application during the world war. In America the most widely recognized revision of the Binet test is that made by Professor Lewis M. Terman and his associates at Leland Stanford University, in California. Any one in educational circles who is not familiar with this type of test should become so. The term I. Q. or intelligence quotient is now a matter of common conversation. For the sake of record let us state here that it is obtained by comparison of two factors, the chronological age, that is to say the period covered by the person examined since birth, and his mental age. The latter is found by assigning, after much study and many experiments, a certain degree of progress in general powers to a given age. A child, for instance who has a mental age of 5 is supposed to be able to answer certain problems or to react properly to certain situations. At 6 and all other ages above this, he is supposed to meet increasingly difficult tests. The Intelligence Quotient or I. Q. is the designation given to the ratio obtained by dividing the mental age of the one examined by

his chronological age. A fourteen year old child who has a mental age of fourteen would have an I. Q., then, of 14 divided by 14, or 100%. On the other hand, a precocious ten year old child with a mental age of 14 would have for his I. Q. 14 divided by 10, or 140%. If a 14 year old child has a mental age of 10, his I. Q. would be 10 divided by 14, or 71%.

Further studies in testing have tended to split up within different subjects special aspects, such as power and speed. In arithmetic and hand writing, for instance, teachers are interested both in the amount of work which the students can do and the correctness or fineness of it. In composition there is by no means entire agreement as to which child has done the better, the one who has written an essay of two pages, filled with good thoughts, but in a careless handwriting, or the one who writes but a single page of equally good material very neatly done.

Other subjects of examination have been the process and the result. Some teachers, having in mind ultimate ability, insist that children in certain elementary stages shall solve problems by a particular designated method, while others, believing that each individual must eventually discover his own best method, are interested only in the child's obtaining the correct result.

There are tests also which require individual application, and those which may be given to large groups. The necessity of the latter was demonstrated in the late war, when our literally millions of men had to be tested. They were first run through the large sieve of group testing, and then, when necessary, were put through the final strainer of the individual test.

### *Some Testing and Measuring Developments: B., in Music Education*

Whoever, therefore, ventures upon the subject of tests and measurements applied to music, finds that while in other fields there have been extensive experiments carried on over a period of almost two decades, very little has been done in music. In fact the only significant work in music that, in other words, which has obtained recognition from musicians and from workers in other fields of measurement, is the highly scientific and valuable labor of Professor Carl E. Seashore of the University of Iowa. His book on the measurement of music talent and his series of experiments, the most important of which are embodied on the six double-faced Columbia records, have been much discussed by musicians, and used by a few of the more progressive ones. While we have by no means reached an agreement as to the best use of the Seashore studies, we are at least fairly familiar with them and hence they will not be referred to further in this paper. We shall, rather, turn our attention to certain later and less discussed studies. For the sake of record we shall reproduce from the fleeting pages of the March 1925 Music Supervisor's Journal the list of about a dozen much less important but still promising formulations of a different nature. The Seashore material is concerned mainly with talent or endowment: these others seek to measure accomplishments, which is, of course, a result of endowment, teaching, and learning.

1. Beach's Music Test. For elementary and secondary schools and colleges. Devised by F. A. Beach, Address: Kansas State Normal School, Emporia, Kans. (Discussed in February, 1925, Music Supervisors' Journal.)
2. Curtis Series, Music Test. Recognition of characteristic rhythms. Grades 4 to 12. Devised by S. A. Curtis. Address: University of Michigan, Ann Arbor, Mich.
3. Fullerton's Scale. Address: Iowa State Teacher's College, Cedar Falls, Iowa.
4. Gildersleeve, Glenn. Musical Achievement Test. Address: Greenboro, North Carolina, (not available at present because Mr. Gildersleeve is revising them.)
5. Hillbrand Sight Singing Test. For grades 4 to 6. Devised by E. K. Hillbrand, published by World Book Company, Yonkers-on-Hudson, N. Y. (Described in March 1925 Journal.)
6. Hutchinson Music Test. Public School Publishing Company. Bloomington, Ill. (See March 1925 issue of the Journal.)
7. Kwalwasser, Jacob, and Ruch, G. M., Musical Achievement Test. Grades 4 to 9. Address: State University of Iowa, Iowa City, Iowa. (Described in the December 1924 Journal.)
8. Mosher Sight Reading Music Test. Devised by R. M. Mosher. Address: New Haven, Conn. (Tentative material which is being revised.)
9. "A Survey of Music Talent in the Public Schools," by Carl E. Seashore, published by the University of Iowa Studies in Child Welfare, volume I, Number 2. Also available in part on special records put out by the Columbia Phonograph Company.
10. Seashore's Musical Talent Chart. For any grade. Devised by C. E. Seashore. Published by Silver, Burdett & Co., Boston, Mass.
11. Torgerson-Fahnestock Public School Music Tests for Elementary Schools. Devised by Torgerson and Fahnestock. Address: Department of Educational Measurements, West Allis, Wis. (See October 1924 Journal.)
12. Graded Melodies for Individual Sight Singing. In eight parts by George Oscar Bowen. Board of Education Building, Tulsa, Okla. Published by the A. S. Barnes Company, New York.

### *Study the End Sought by a Test*

Before we discuss a few of these in detail, it will be wise to put down certain guiding principles which the supervisor must bear in mind when she endeavors to make herself familiar with this material, and to apply it to her own work. First, what is the test intended to show? Does it actually measure knowledge, power, or interest, about which the tester desires information, and which, after it is obtained, will be of significance? Unfortunately, examining

or testing without a definite aim is far too common. We need to develop in ourselves as teachers the enquiring or questioning attitude. Let us look at each of the three factors mentioned so that we may have clearly in mind what they cover.

(1) Knowledge. There is a large amount of factual information which has been accumulated in connection with music. In music history biography, appreciation, theory, and sight singing, some supervisors consider a large amount of this information important, and others do not. Some teachers, reflected in certain tests, stress questions as to the significance of numbers in the time signature, the recognition of major or minor key signatures, the development of the clef sign, the names of the syllables, the exact mathematical relationship between the various kinds of notes, the tendencies or tone colors of notes in the scale, the meaning of notations for dynamic and expression, the marks of nationality in music, the details of musical form, etc.

(2) Power. Others insist that all of these items are incidental and intellectually negligible provided only the child can sing, play, or listen intelligently, and with desired speed and correctness. They care not, for example, whether the child knows what key a song is in, whether it is major or minor, when it modulates, etc., provided he sings the tune correctly, with a lovely tone and with artistic expression.

(3) Attitude. Advocates of the primacy of attitude are concerned less with whether the children know the facts about music or even if they can produce music well. These attitude advocates insist that the most important part of their work is to make children love music. They are content if the work of the child contains many faults both of fact and performance, provided the students are happy in their music period.

It is obvious that for these three types of supervisors and for the supervisor who combines any of these ideas, a satisfactory test must measure adequately those aspects of subjects which the supervisor in her teaching is striving to obtain, and must not hold her responsible for aspects which she omits. If, for instance a supervisor does not think it necessary for the child to know the items listed under factual knowledge above, a test which stresses this type of attainment would hardly be fair for the children of that supervisor. Many supervisors have little sympathy for large portions of the tests which I shall discuss today. They say, "Measure what our children do in actual singing, and we shall be interested. All else is a waste of time. Let us teach what we advocate rather than test on subject matter we do not pretend to teach." Similar criticism to describe the state of mind of supervisors who hold other ideals might easily be stated.

### 1. *Answering Objections to Tests*

To such criticisms two types of answers are possible. One is that the tests are intended to interpret to the local supervisor the powers of her children thru the use of a test formulated by an outsider and hence more objective and impartial than anything which she herself probably will formulate. The other is that the test may disclose to other investigators wholly unexpected results in



aspects which they had thought were not adequately covered in certain systems of teaching. When we come to interpret some of our graphs later in this paper we may find some illustrations of this point.

Moreover, during the experimental and formative period of the application of tests and measurements to music, such as we are now in, any new test must itself be constantly subject to testing or criticism. All the material discussed here today therefore must be considered from this point of view. Supervisors who use tests now being formulated may well say that they find nothing final in the results of these tests. On the other hand if we entirely renounce the formulation of someone else and say, "I know what I want my children to do, and I am the only one who can test them," we immediately cut ourselves off from those comparative values which were discussed earlier in this paper, and which, as was stated, lie at the base of the whole modern movement for tests and measurements. The procedure which will eventually be followed is this:—there must be some general agreement as to the ends to be reached by children at certain stages of development, and then there must be various accepted formulations as to the means of measuring these ends. If, for instance, we could agree that the Standard Course of Study prepared by the Educational Council of the Music Supervisors' National Conference in May 1921, represents something by which a supervisor is willing to have his work measured, we may then pass on to building tests thereon. It is with this idea in mind that the present Council of Educational Research of the Music Supervisors' National Conference is proceeding. At the Kansas City meeting it has discussed the first draft of a test which shall measure the attainments for the end of the 6th grade, based upon the requirements in the Standard Course of Study.

## 2. *Consider Method.*

A second guiding principle is this: we must be careful to distinguish between results and processes and be ready to evaluate both. Getting a thing done does not necessarily mean that it is well done. There may have been too much time used and there may have been wrong habits of work formed. I have no desire to awaken buried ghosts when I recall that for many years music supervisors and teachers fought their chief battles over methods, and that in this new and happy era we are interested primarily in results. We have even gotten to the point where we say, "It makes little difference what series, method or tests are used; any one of them will produce good results if properly handled." I fear that present measuring studies may eventually give something of a jolt to this peaceful "laissez-faire" doctrine. In sports we recognize that while a good sprinter may make a good record over a bad road, he probably could do better over a good road. Efficiency studies are constantly examining processes. We may be led or even driven to believe that while a good teacher can produce results with any method, she probably could produce better results with a better method, and best results with the best method, if that could be found. Eventually we may expect as a result of tests and measurements some impartial statement of the value of various texts and methods which now are possibly a little too complacently all regarded as good. The personal factor of teacher's preference or agent's persuasiveness may be subject to objective evaluation. Needless to say, we are still a considerable distance from that formulation.

Moreover, as long as personality continues to loom large, the attitude, preparation, procedure, and even the continuity of tenure of the teacher will always be important, if not deciding, factors.

### 3. *Quantity or Quality.*

It follows as a third principle that we must have some means of evaluating the amount of the product and the quality of the product. Shall we skim, or perfect? Shall we do a little, very well, or much, fairly well? We can not forever go on being noncommittal and complacent regarding the relative values of the school which spends four months doing practically nothing beyond getting ready for graduation one or two choruses, while another school covers a dozen or more in the same time. It is certainly easier to get speed than it is to get accuracy, or to put it the other way, it is certainly much more difficult to get a beautiful performance of a few things than it is to get a passable performance of many things. It may always be true that it is easier to improve quality than quantity, but this statement does not prove the superiority of either quality or quantity. Possibly this is a question that can not be solved, but certainly we need a little more agreement on this as to the permissible extent of the realm of compromise. And eventually we must ascertain which system develops the more desirable power—as to quantity and quality.

### 4. *Does Caring Count?*

The fourth aspect which must be considered in all measurement and one that thus far has received slight attention is that of the pupil's attitude or reaction. Is it important whether or not children are interested, willing, and eager in their music? Does effective music teaching imply a different atmosphere from that usual in other subjects? Consider two schools which are typical of two extremes. The one is carried on under military discipline, with the teacher evidently acting mainly as policeman and with the children working only under compulsion, but nevertheless producing some results that to many persons seem quite beautiful. The other school is one in which there is the happiest and most sympathetic relationship between teacher and pupil, but in which the work is constantly marred by mistakes so that the results are anything but pleasant to the listener from the outside. Which is the better of the two? Is the answer neither, or must we have an evaluation? What is the virtue of that appreciation claim which states that the most important product of the schools is sending the children out with a love for good music, irrespective of what they can do in producing it? How much truth is there in the other contention that unless we equip pupils with power to produce music their appreciation will always be hollow and of a low degree? Does attitude in itself signify anything, or must we judge solely on objective product? Can attitude be measured and evaluated?

### 5. *We have as yet no "Standardized" music tests.*

Finally one caution must be written very large, for all those who wish to make use of tests such as those we are discussing, namely, we are just at the beginning of this movement in relation to music. We, like all other Americans,

are prone to want results in a hurry. We wish to know right away where we can get the test that will measure everything desired, and that will point the way to a method of remedying our defects. No test yet made attempts to cover all the aspects of school music teaching. Emerson wrote, "Man is explicable by nothing less than all his history." Any supervisor's work will be adequately tested only when her entire field of endeavor is considered. This certainly is not going to be a simple task! The making of any test is a long and tiresome process. Before it can be formulated even to the partial satisfaction of its maker there must be a large number of experiments extending over a period of months or possibly years. After this formulation has been made it must be tried out by a large number of investigators under varying conditions. Then there must follow the study of these results, leading possibly to a more or less satisfactory first formulation, possibly to abandonment of the tests. Even when the test is perfected so that in the hands of a trained interpreter it yields the desired results, it can not be trusted safely to the ordinary person unskilled in this new and difficult education science. For a parallel we may turn to the use now being made of the X-ray. It is now fully thirty years since the world was startled by the announcement of the wonderful things that could be done by the Roentgen Rays, and yet today any physician will tell you that while it is quite simple to get an X-ray photograph, it is extremely difficult to interpret it correctly and to make the proper use of the findings in cases that are at all difficult. We have not yet got to the point where we can "X-ray" music instruction, and we certainly are not yet ready to interpret any "photograph" which we may make of our work. But we are making progress. What is needed is continuous open-minded, fearless study and experimentation. Eventually we may expect to obtain help toward that end which is the sole purpose of tests and measurements—namely, the improving of music education. With this hopeful, or is it depressing introduction let me give you an informal report of some of the studies carried on by myself and some graduate students at Teachers College this year. They are incomplete, but they may be suggestive—at least as to investigations to be carried on in the future.

### *What the Graphs Record*

On the eight graphs or tables reproduced there are records of tests made in three school systems. On each of the charts there is an index which explains the significance of the lines. In general, however, it may be said that in school designated as T, investigations were carried on with a 5th grade, a 7th grade, a 3rd year high school class and a special group of pupils who are taking a "normal" course as part of their preparation to become teachers, usually grade teachers, who are supposed to teach music in their own room. In school A the same groups were studied. In school O tests were made only in the 7th grade. The two Torgerson Tests were used in schools T, A, O. and the Kwalwasser and Hutchinson tests were used in schools T and A. In addition there is a special comparative study of a group of 7th grade boys.

### *Description of the Tests; 1. Torgerson-Fahnestock*

The Torgerson Test consists of two parts. Part I is devoted to theory, and involves the ability to recognize by eye kinds of notes, rests, marks of expression or dynamics, rhythm signatures, pitch names, syllable names, acci-

dentials, the placing of Do in major and minor scales, and also the formation of natural and harmonic scales. Part II of the Torgerson Test is devoted to ear training. In tests I and IV of this part, twelve three-tone exercises are played to the children. For Test I they are to write out the syllable names, for Test IV they are to write the names on the staff. To give an indication of the difficulty, I may say that the first exercise is "Do Ray Do", the sixth is "Do La So" the twelfth is "Do Me May." In test II they are required to place measure bars in quadruple, duple, and sextuple rhythms, from hearing the material played. That is to say the exercises are given to the child completely written out with the omission of the measure bars and the measure signature, the material is played by the examiner, and the child is expected from sight and hearing to insert the measure bars. In test III, eight four measure melodies are displayed on the paper. The teacher then plays a melody with one measure different from the way it is printed. The children are to draw a line around the measure which does not correspond to the melody as played.

## 2. *Kwalwasser-Ruch*

The Kwalwasser Test is composed of ten parts. Test I, which counts 25 out of a total of 240, tests the knowledge of musical symbols and terms by requiring the selecting one of five possible names which follow a printed symbol. Test II, counting 25, requires the recognition of syllable names by sight from printed material involving practically all possible variations. Test III, counting 25, requires recognition by eye of five measures of America which are printed incorrectly as regards melody. Test IV, counting 15, requires the detection of rhythm or best errors by the same process. Test V, counting 25, tests the knowledge of pitch or letter names. Text VI, counting 20, presents 10 measures, and requires the children to select which of five measure rhythm signatures in each case is the correct one. Test VII, counting 15, tests knowledge of note values by requiring the children to fill in incomplete measures. Test IX, counting 15, similarly deals with knowledge of rest values. Text X, counting 50 out of the total of 240, thus being extremely important because it represents over 20% of the total score, presents phrases of 10 songs for recognition. The children are directed to hum the line to themselves and then write the name of the song or a phrase from the song in the line at the right.

## 3. *Hutchinson*

The Hutchinson Music Test of "silent" reading and recognition is similar to Test X of the Kwalwasser test as just described, but the material is presented to the children somewhat differently. There are 25 phrases from as many songs, to be recognized, but instead of these being in a single group they are divided into six groups. Moreover, the names of all of the songs in each group are printed for the child to read, but instead of there being the names of only those four, there are four additional names which represent other songs. The children therefore must consider all eight names, and decide which one of the 8 is the correct one for the phrase presented. The first few groups are all about the same difficulty as all of the Kwalwasser test, but groups 5 and 6 are much

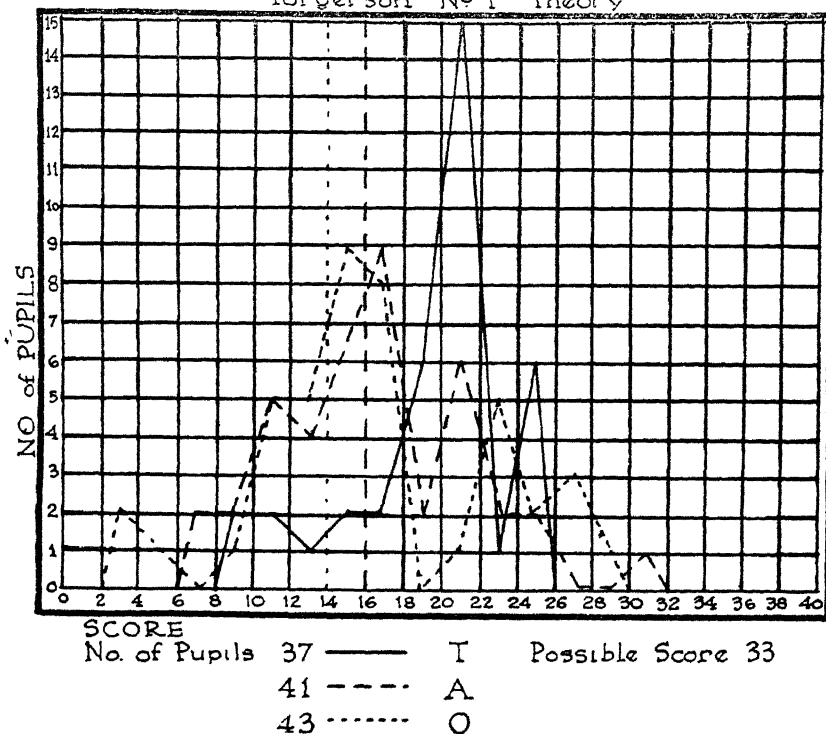
more difficult. For instance, group 6 presents the following 10 names, of which the correct ones are 5, 2, 1, 10, 7.

1. Bridal Chorus from "Lohengrin"—*Wagner*.
2. Hallelujah Chorus from "The Messiah"—*Handel*.
3. "Oh, Italia, Italia, Beloved" from "Lucrezia Borgia"—*Donizetti*.
4. Who is Sylvia—*Schubert*.
5. Soldier's Chorus from "Faust"—*Gounod*.
6. The Lotus Flower—*Schumann*.
7. Songs My Mother Taught Me—*Dvorak*.
8. My Peace Thou Art—*Schubert*.
9. Send Out Thy Light—*Gounod*.
10. The Erlking—*Schubert*.

### *Interpretation of the Graphs*

In reading the graphs we find that there are two scales, both reading from the lower left hand corner. From this point to the right are given the points of correct solutions, grouped in various ways according to the numbers printed at the bottom of each diagram. From the lower left hand corner up, the numbers, increasing by units, indicate the distribution of pupils who obtained the various scores. The significance of any point on the graph is obtained by constructing an imaginary rectangle which involves on two sides the correct points obtained, and of the other two the number of pupils who obtained those correct points. For example, taking the point farthest to the right in each of the three schools, we find in school T, which is represented by the continuous line, that six pupils, out of the thirty-seven tested, obtained a score of between 24 and 26, but of the possible 33; that in school A, represented by the broken line of dashes, one pupil, out of the forty-one tested, obtained a score of between 30 and 32; out of the possible 33; and that in school O, represented by the broken line of dots, one pupil out of 43 obtained a score of between 28-30 out of the possible 33.

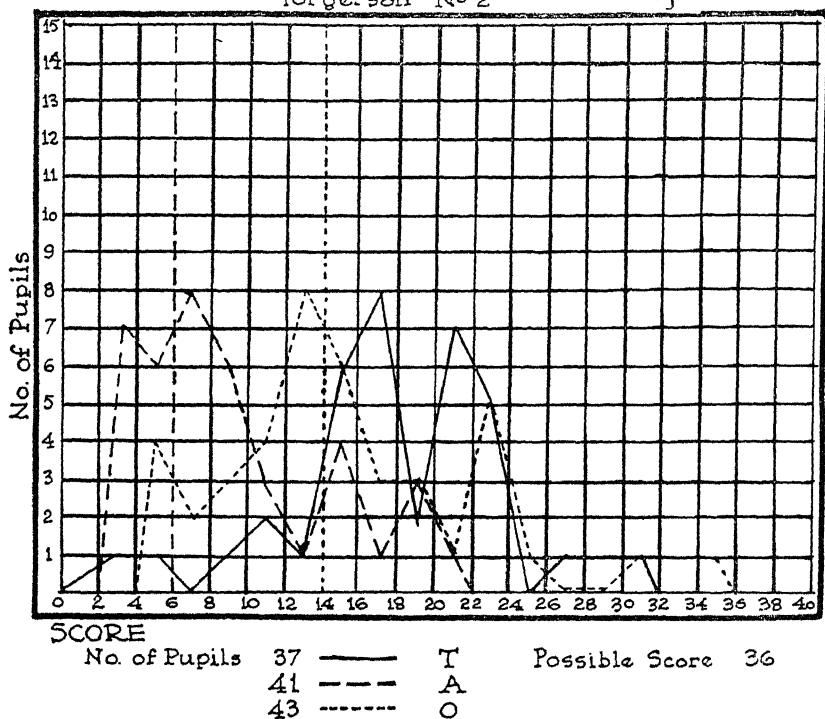
GRAPH 1  
Torgerson No 1 Theory



GRAPH No. 1

We have here the representation of the results obtained from giving the Torgerson Test, Part I (which as described above is devoted to Theory) to three schools designated by the letters T. A. O. In addition to the lines which present a graphic representation of the results in the three jagged lines which wander across the page, there are three upright lines of the same texture, which present the average or medium of the attainment of the jagged lines. This median line is a quick way of indicating an average of all the ups and downs of the jagged lines. In this case the medians are distributed exactly as the peaks of the three lines, that is to say, the school T has the best median, i. e., the one furthest to the right; School A, the next best, but better than school O. We also see that the peak or topmost point of the continuous line is beyond the center of all the marks, and that the lower points are uniformly to the left, and that there is a fairly good distribution of high points to the right. This might be called a normal regular increase of strength from left to right. The broken line of dots represents a fairly similar development, but less regular. The broken line of dashes is somewhat erratic. It moves gradually to the right except at the end where there is a single case of a high mark. These results will mean more when we compare them with other charts.

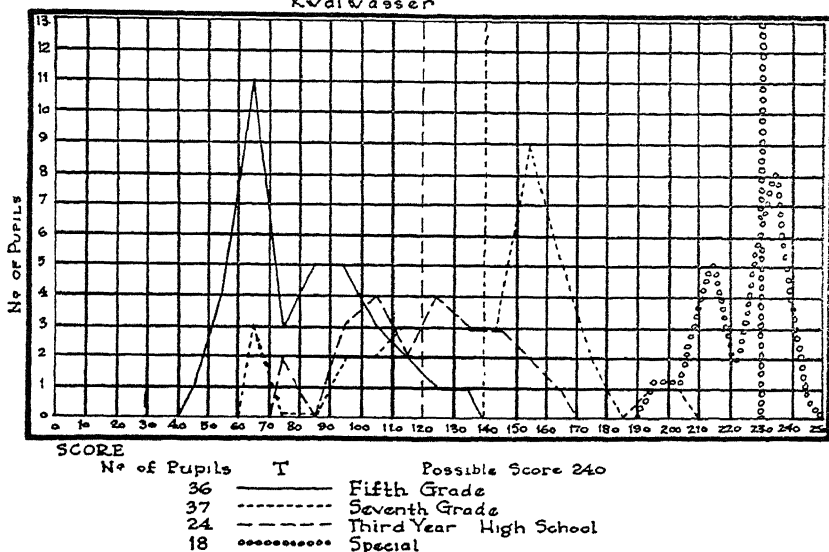
GRAPH 2  
Torgerson No 2 Ear Training



GRAPH No. 2

This presents the attainments with Part II of Torgerson, Ear Training, by the same children studied in Graph I. School T is still the strongest, but O is superior to A. The distribution of T is almost parallel in this test to that in the first test except that here, not so many pupils reach a high point in the middle. Moreover, in this the strength of the individuals in school O becomes more evident in that there are some children who attain a higher score in O than in T, and O as a whole approaches much more closely the results of T. These results are also shown by the medians all of which are lower than in Graph I. This indicates that these children handle less well the demands in Torgerson's Ear Training than in his isolated theory. This may mean less power comparatively, or an inadequate graduation on the tests.

GRAPH 3  
Kwalwasser

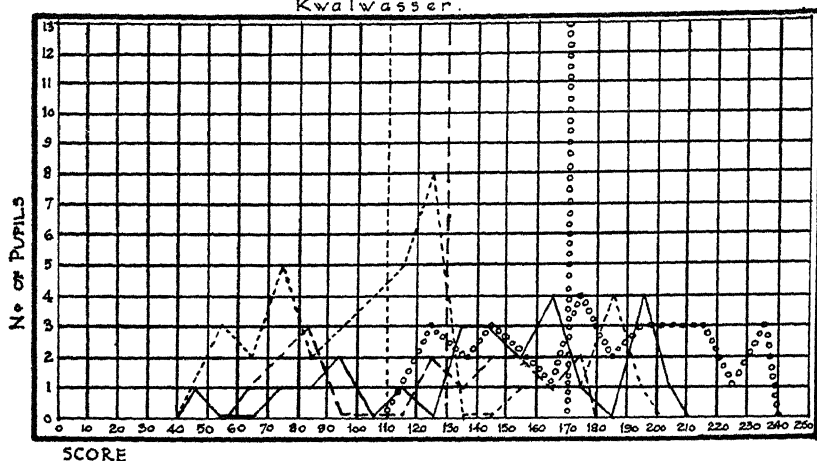


GRAPH No. 3

Here are represented the results obtained from giving the Kwalwasser tests to four groups of children in school system T, namely a fifth and a seventh grade, a third year High school group, and a special or normal class. The first two have music as a regular part of their program, the normal group have special review and drill in music to fit them to become grade teachers, while the third year high school group have no regular music work, and many of them have had no music classes since they left the eighth grade. A study of the graphs discloses that the special group children are far in advance of all others. The fifth grade is the poorest as might be expected. The seventh grade and third year high school group are close together. We should expect the seventh grade to be better than the fifth. How about the third year high? In school system T required work in theory ceases after the eighth grade, and all music is elective. In third year high school the children may be far removed from this work. Large numbers have had no music, some have had no appreciation, some little theory. This group would include many children who have not had music since the seventh grade, and it is not surprising if they have forgotten much that they studied in the grades. In fact they not only have not held up to the seventh grade, but in this case have fallen below. The graph however shows that all the children have about the same degree of power—all, in other words, are grouped about the middle of the graph. It is a low compact line of results.



GRAPH 4  
Kwalwasser.



SCORE

No of Pupils

A

Possible Score 240

24

41

17

31

Fifth Grade

Seventh Grade

Third Grade

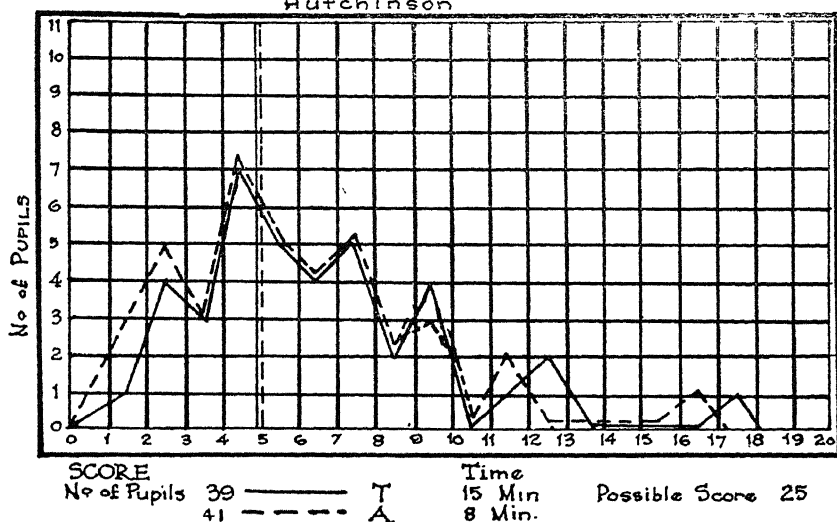
Special Grade

or Year of High School  
" " " " " "

GRAPH No. 4

Here we find results in school system A with the Kwalwasser test given to four groups which parallel those in system T. Some surprises greet us. The lowest score or median is now obtained by the seventh grade, then the third year high school, then the fifth grade, and the highest the special group. The last is not surprising, but the fifth grade is, and it is somewhat difficult to explain this. It would look almost as if the fifth grade were extraordinarily capable children, or that they had had unusual instruction, or had given an unusually large amount of time to music, or that they had obtained information and material regarding the test and had profited by the experience of others. It is also noticeable in this one, that the special music students all ranked comparatively well. No one fell below 110 points out of a possible 240. However, in all the other groups they were quite widely distributed below this. In the special music group which was consistently good there was a wide distribution of the same amount of talent, rather than a few high ones to strengthen the whole. This amazing 5th grade had almost the same distribution, except five who were not able to keep up with the rest of the class. With these exceptions the group came close to paralleling the very strongest students in the last year of the high school. This is difficult to understand without knowing all the conditions. Further study is called for!

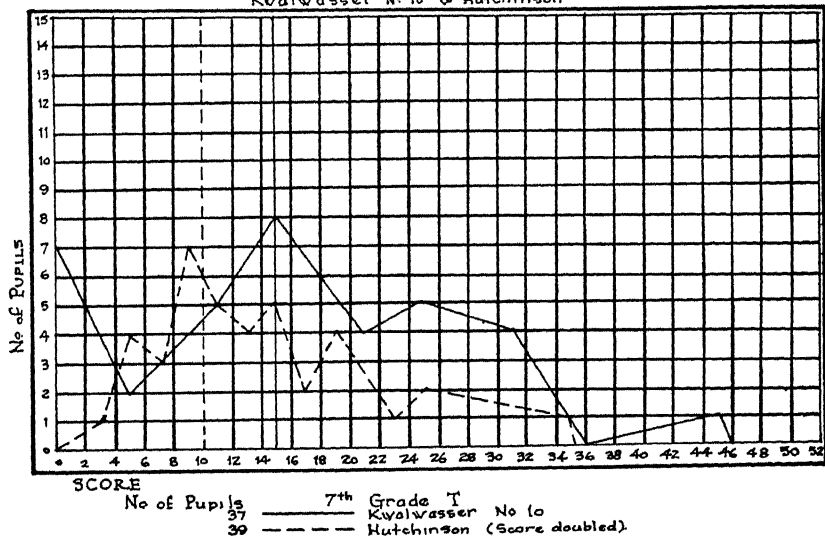
GRAPH 5  
Hutchinson



GRAPH No. 5

This shows most striking results from giving the Hutchinson Test to two seventh grades, one each in school T and school A. The lines for the two graphs are almost identical thruout, and would indicate the possession of like powers. This is surprising when we recall that in all preceding tests school T has obtained higher marks than did school A. We are to return to these results in the next two charts.

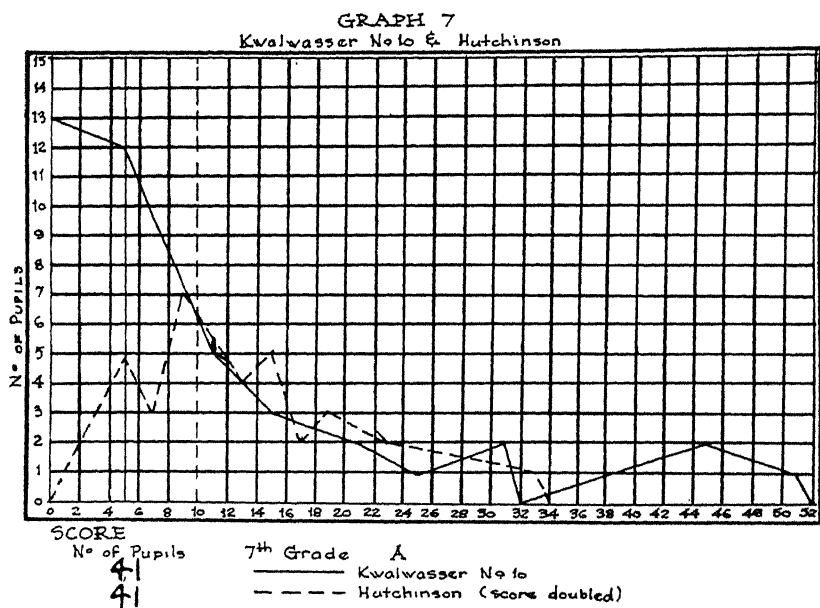
GRAPH 6  
Kvalwasser No 10 & Hutchinson



## GRAPHS No. 6 AND 7

These two graphs may be discussed together because they present on separate sheets the results of the Hutchinson test which are depicted on Graph 5 and add thereto for comparison the results obtained by these same children with question 10 of the Kwalwasser which requires the recognition of phrases from ten songs presented in notation, and the Hutchinson test, which requires the selection from the names of fifty songs, the twenty-five which are presented in notation. Thus, no help is given in the Kwalwasser and much help is given in the Hutchinson. On the other hand, the Kwalwasser phrases are taken from songs that all children know and have sung repeatedly. The Hutchinson material progresses from simple phrases of this type to difficult ones which the children have seldom sung and have probably never seen in notation. The child who takes the time to figure out the Kwalwasser material will probably be able to recognize the tunes, but such a result would often not follow with the Hutchinson phrases.

Examining now in detail graph 6 we find that the T pupils did better with the Kwalwasser than with the Hutchinson, the medians being respectively 15 and 10. No pupil got either one entirely correct and but one did much better with the Kwalwasser. On the other hand there were no pupils who failed to get any right in the Hutchinson, while there were seven who failed to get any right in the Kwalwasser.



GRAPH No. 7

In graph 7, which gives parallel results in school A, we find the most striking feature is the wide flung line of the Kwalwasser results. Although two children obtained results of from 44 to 46, and one child had a perfect paper, it is evident that these are individual exceptions, for by far the greater number of pupils obtain very low scores. While, with the Hutchinson H tests none of these children failed completely, and a few of them obtained good scores, the median is ten out of fifty, or 20% correct. With the Kwalwasser contrarywise, although there were a few good scores, including one perfect, there were so many poor ones, including thirteen complete failures, that the average or median was five out of a possible fifty or 10% correct.

Comparing graphs 6 and 7 we see that while T pupils did much better than A pupils with the Kwalwasser 10th question, the two schools obtained like re-

GRAPH No. 8

| GRAPH 8           | Age   | Years in School | Outside Music Study | I. Q. Test | Rank I. Q. | Torgerson Test I. Theory | Torgerson Test II. Ear Training | Kwalwasser | Hutchinson | Kwalwasser No. 10 |
|-------------------|-------|-----------------|---------------------|------------|------------|--------------------------|---------------------------------|------------|------------|-------------------|
| Rosenwasser.....  | 11-6  | 6½              | 100                 | 136        | 3          | 1                        | 4                               | 2          | 6          | 3                 |
| Mangini .....     | 12-9  | 6½              | 0                   | 118        | 11         | 1                        | 9                               | 22         | 4          | 8                 |
| Sivick .....      | 13-9  | 6½              | 0                   | 112        | 16         | 2                        | 7                               | 15         | 6          | 8                 |
| Markowitz.....    | 11-8  | 6½              | 0                   | 123        | 8          | 3                        | 2                               | 6          | 5          | 4                 |
| Friedman .....    | 10-9  | 6½              | V- 50               | 141        | 2          | 4                        | 2                               | 7          | 5          | 6                 |
| Spar.....         | 12-8  | 6½              | V- 144              | 117        | 12         | 4                        | 7                               | 10         | 8          | 6                 |
| Kramer.....       | 12-4  | 6½              | V- 50               | 126        | 5          | 4                        | 6                               | 5          | 3          | 5                 |
| Spitzer .....     | 11-1  | 6½              | P- 160              | 142        | 1          | 4                        | 9                               | 3          | 7          | 5                 |
| Scheer.....       | 12-8  | 7½              | P- 3                | 121        | 10         | 5                        | 4                               | 4          | 4          | 4                 |
| Seiden.....       | 12    | 5½              | V- 160              | 113        | 15         | 5                        | 8                               | 12         | 3          | 2                 |
| Bornstein .....   | 11-9  | 6½              | V- 200              | 124        | 7          | 5                        | 5                               | 13         | 4          | 5                 |
| Weiss, S.....     | 12-2  | 6½              | 0                   | 117        | 12         | 5                        | 8                               | 14         | 7          | 4                 |
| Rodak.....        | 11-5  | 6½              | 0                   | 112        | 16         | 6                        | 4                               | 9          | 4          | 3                 |
| Koteletz .....    | 13    | 6½              | V- 250              | 117        | 12         | 6                        | 3                               | 1          | 1          | 1                 |
| Crew .....        | 12-6  | 6½              | 0                   | 125        | 6          | 7                        | 9                               | 20         | 9          | 6                 |
| Harvill .....     | 10-11 | 6½              | 0                   |            |            | 7                        | 4                               | 8          | 3          | 5                 |
| Lipschitz.....    | 12-5  | 6½              | 0                   | 114        | 14         | 8                        | 10                              | 21         | 10         | 7                 |
| Malo .....        | 11-5  | 6½              | 0                   | 104        | 17         | 8                        | 11                              | 17         | 6          | 6                 |
| Polacsek .....    | 14-4  | 2               | 0                   | 115        | 13         | 9                        | 8                               | 16         | 9          | 7                 |
| Schlichten.....   | 12-2  | 5               | 0                   | 127        | 4          | 10                       | 1                               | 18         | 2          | 2                 |
| Paley .....       | 12-5  | 6½              | 0                   |            |            | 11                       | 12                              | 24         | 8          | 8                 |
| Nemec.....        | 11-8  | 6½              | 0                   | 122        | 9          | 12                       | 7                               | 23         | 9          | 8                 |
| Gellman .....     | 11    | 5½              | V- 150              | 142        | 1          | 13                       | 4                               | 11         | 7          | 4                 |
| Weiss, Alex. .... | 11-2  | 6½              | 0                   | 126        | 5          | 14                       | 7                               | 19         | 7          | 6                 |
| Range of Marks .. | 14-4  | 7½              | 250                 | 142        | 17         | 14                       | 12                              | 24         | 10         | 8                 |
|                   | 10-11 | 2               | 3                   | 104        | 1          | 1                        | 1                               | 1          | 1          | 1                 |

sults with the Hutchinson tests. It would therefore seem a fair deduction to say that the Kwalwasser tenth question will be answered better by children who are trained to work out details carefully, while the Hutchinson test will be done about equally well by any kind of children.

#### A group of 7th grade Boys

A combined, comparative study of boys in the 7th grade, school T. In the first place, observe the names, and figure out the nationalities. Then notice the year ages, ranging from 10 years 11 months up to 14-4. Not badly distributed. Median is 12. Years in school in this country, 2 years to  $7\frac{1}{2}$ . Outside music study—of the 24 boys, 14 had no music study, above that they run all the way from 3 hours of piano up to 250 hours, and include piano and violin. I. Q. (a comparison of the actual power displayed at a given age with power assumed for that age in a formulated scale): in no case is this below 100%. This means that all those boys are generally intelligent. There are no extraordinary cases. They run from 104 to 142. They are a fairly even group.

In each of the last six columns ranks are indicated in two ways, by number and by lines.\* To cite two examples, the first boy Rosenwasser ranks third in I. Q., first in Torgerson Test 1; fourth in Torgerson Test 2; second in Kwalwasser; sixth in Hutchinson; and third in question 10 of Kwalwasser. Fifteenth boy on the list. Crew, has ranks in the corresponding columns of 6th, 7th, 9th, 20th, 9th, and 6th. Where there are no lines drawn, no test was given in that subject, but aside from this the whiteness of a space or the absence of lines indicates highness of rank.\* This arrangement facilitates the study of correlations, that is to say the relation of attainment in one type of work to that in another. I shall not at the end of this long paper take the time to discuss these. Those of you who are interested may study them out for yourselves.

#### Conclusion

This paper has not sought to be final, but suggestive. A far larger number of cases needs to be studied and formulated before we can draw any widely applicable conclusion. The purpose of this paper will have been fulfilled if it has indicated to you some of the interesting possibilities and perhaps has stimulated you to undertake some investigations yourself. In closing let me repeat that the whole purpose of this movement is to produce a better type of music education. We are at the beginning of studies that some day may have great influence upon all of our ideas and hence of our teaching.

\*FOOTNOTE—This graphic representation appeared on the charts used at the Conference, but is absent from the small drawings reproduced herewith.

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### Result of the Election of Officers

President, Edgar B. Gordon, Madison, Wis.; First-Vice President, William W. Norton, Flint, Mich.; Second Vice-President, George Oscar Bowen, Tulsa, Okla.; Secretary, Mrs. Elizabeth Carmichael, Ft. Dodge, Iowa; Treasurer, A. Vernon McFee, Johnson City, Tenn.; Board of Director, Mrs. Homer E. Cotton, Kenilworth, Ill.; Member of Council, Miss Maybelle Glenn, C. E. Fullerton, Walter Aiken.

## MORNING SESSION, FRIDAY, APRIL 3

CHAIRMAN BREACH: Will the Conference please come to order. The election of Mr. Gordon makes a vacancy in the board of directors and it will be necessary to choose someone for that place. Mr. Gordon would have been chairman of the board of directors this year, and of course would have just the one year to serve. The new member coming in will serve that one year. We will vote on one member of the board of directors who will serve one year. The names suggested by the nominating committee are Mrs. Grace P. Woodman, Supervisor of Music, Jacksonville, Florida, and Mr. Eugene M. Hahnel, Director of Music, St. Louis.

Mrs. Woodman was duly elected.

CHAIRMAN BREACH: At this time I would like to call for the report of the National Research Council of Musical Education. Mr. Gherkens.

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## Report of National Research Council of Music Education

WILL EARHART, *Chairman*

MR. GEHRKENS, (Oberlin, Ohio): Ladies and Gentlemen, in the absence of Mr. Earhart, who had to leave on Monday, I have been asked to make this report.

The reports will be given by the various committees that have been at work during the last year or two on various problems, and the first of these committees' reports is the one that has been dealing with the junior high school situation. That report will be given by Mr. McConathy.

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## Music in the Junior High School

In 1923, the National Research Council of Music Education appointed a committee of three members to investigate and report on *Music in the Junior High School*. The study was completed and the report was presented to and accepted by the Council at its meeting in Kansas City, Missouri, March 28-29, 1925.

The report, which is herewith presented, is in three parts. Part One discusses the educational theory upon which the Committee believes that Junior High School courses in Music should be based. Part Two consists of a report on current practice in Junior High School Music, presented in tabulated form with interpretative comments. Part Three outlines a Course of Study in Music for Junior High Schools which is recommended as being in accordance with educational theory and which seems easily possible in the light of current practice.

## PART ONE

Many years ago, before the Junior High School idea was evolved, D. P. P. Claxton, then United States Commissioner of Education, said: "I divide the educational period into three stages. From birth to six is an age of educational beginnings: the child tries to walk and fails, tries to talk and fails, but keeps on trying. From six to twelve is an age of educational completions, during which the child, by means of drill and under authority, is led to develop and establish the skills and knowledges begun in the first six years. At twelve the child dies, gradually, and the man is born: and here we have again an age of educational beginnings, but now of a quite different character."

Reduced to its simplest possible form the idea is that the old plan treated the pupil in the seventh and eighth years as an adult infant: The Junior High School, quite in accord with Dr. Claxton's thought, would treat him as an infant adult. This belief is constantly voiced by educators who write on junior high school education. For instance, Dr. Van Denberg, in his authoritative book, "The Junior High School Idea," writes as follows:

"In most of our elementary schools with an eighth year course, the seventh year practically completes the advance work—indeed a large part of this year's work is the review of the earlier grades. The eighth year, just before graduation is almost entirely given to review." On the next page he writes. "For so many years the higher grades of the elementary schools have been facing backward, that it seems an impossibility for any one to compel them to about face and look ahead. Would it not be helpful to us to have new schools whose interest was centered in helping its pupils to do better the things ahead of them, rather than in drilling its pupils upon what lay behind?"

Now let us try to state specifically the characteristics that are born in the youth at this time, the characteristics that make him an infant adult rather than an adult infant.

Primarily, a new and much more acute sense of social relationship is born at this period. From living in a world of impersonal character the youth begins to live in a world in which human relationships come to assume a much more important place. The fact is borne in upon him that his life is inevitably bound up with the lives of others, that their lives are interwoven with his, that he cannot, now or ever, sever these social relationships merely by taking his person away from the place where his companions are, but must adjust himself to them, now and for the rest of his life.

Applied to music, the fact that the social effloresces at this age suggests that the time is at hand for emphasis upon mass chorus practice and social singing. It implies, too, that the songs should be longer, more mature in both words and music content, and deal more with human relationships as found in the home, the nation, in situations that arise out of innumerable and varied human contacts. It means also that the attraction of organizations such as special chorus groups, glee clubs, music clubs, orchestras, and bands is now much greater than before, so that untold possibilities are open to the capable and enthusiastic teacher.

Along with the development of the social sense, and springing out of it naturally, there comes a vast increase in the strength of the emotions, a marked

quickenings of emotional sensitivity. In the human relations of life lie stored the possibilities for joy, sorrow, love, disappointment, pride, shame, illusion, and disillusionment. The emotions of the adolescent are ardent, vivid, dynamic, restless. Like all emotions they compel to action; but uncontrolled, uncoordinated, they may drive the individual into dark and wayward paths quite as readily as they may lead him to undreamed of heights of emotional exaltation.

It is in connection with this stage of emotional life that music can play a part of untold value. Given no safe and guarded channels for its expression, the emotional nature of the adolescent is likely to exhibit an unstable, explosive tendency. Music, by virtue of rhythm, the social organization necessary to its expression, its beautifully ordered form and the purity of its emotional range, legalizes and directs emotional expression through safe and beneficial channels. Through it, feeling can at once vent itself and find itself purified, ennobled, made a thing of beauty. Some instinct must inform the adolescent of its usefulness to him; for at no other place in the school system do we find so general and ardent a tendency toward all forms of musical expression.

Another characteristic at this period, observable in all junior high schools and explicable on certain psychological grounds, is an increased tendency on the part of almost all pupils, and an extraordinary movement on the part of many, toward manipulative, constructive, mechanistic effort. Coupled with the attractions of music as an outlet for the affective impulses, it is this tendency that accounts for the desire, almost passion, that junior high school students have to take up the study of musical instruments. Probably, too, some pupils—especially boys—prefer the comparatively indirect expression of feeling which one makes through an instrument to the frank revelation that one makes in singing. A boy may hide himself behind his cello, so to speak, but he cannot hide behind his voice. The urge toward playing is so great and the talent so active, that pupils here make almost phenomenal progress in this field of musical activity. If sufficient instruments can be provided, it is safe to say that orchestras and bands in almost any quantity may readily be developed.

The disposition to systematize knowledge is also greatly augmented at the junior high school period. Coupled with the fact that the sensory powers are still very active and that orderly tonal procedure has a very great appeal, this may be taken as an indication that the study of musical theory in the ninth year, which would include much melody writing, ear training, and guidance of taste with respect to tonal tendencies, would be appropriate.

We must return to the study of emotional development in order to account for another feature of study, connected with music appreciation, appropriate to this period. We have pointed out the fact that the emotions of life spring from human relationships. All the emotions that throb through the music of opera, and that speak through most highly emotional and programmatic music, rise out of the dramatic possibilities inherent in the sensitive relations of human beings to one another. Before this time the child has been comparatively untroubled of earth. So long as he is in that childlike stage, the music of pure beauty may satisfy him. But at the time of adolescence the music that speaks



of the joys and sorrows of earth, that wrestles with the problems of human emotions, must become part of his inheritance. This thought must guide the content of our course in music appreciation.

In thought and in experience no point in the whole school system has proven so rich in musical possibilities and performances as the junior high school. There are innumerable problems of time-allotment and schedule-making to be solved between junior high school principals and teachers before the rich vein of ore that runs through the junior high school can be tapped and its wealth be brought to the surface. But we may not doubt that the wealth is there, and that it is our duty to devise the machinery and direct the operations which will bring it into the world.

## PART TWO

To secure the information contained in this section a questionnaire was prepared and mailed to all cities of a population of 10,000 or over, included in a list, provided by the United States Bureau of Education, of school systems reported as operating Junior High Schools. The following table furnished information concerning circulation of the questionnaire.

TABLE I.

|                                                           |     |
|-----------------------------------------------------------|-----|
| Number of cities to which questionnaire was sent.....     | 285 |
| Number of replies.....                                    | 115 |
| Number of Junior High Schools represented by replies..... | 341 |
| Number of states represented by replies.....              | 28  |

The questionnaire was a long and somewhat complicated form of inquiry, difficult to interpret in some respects. The form was governed by the fact that complete information concerning the music work in Junior High Schools was being sought. Nearly half of the cities to which inquiries were sent replied and a large number of schools are represented in the replies. The schools reporting are of all sizes from the small Junior High School to the very large one. Further, all sections of the country are included in the study. Tabulations of information given in the replies may therefore be expected to furnish considerable enlightenment on the question being studied.

Comments on certain phases of the report will make interpretation of tabulations more readily understandable.

1. The outstanding fact to be noted in Table II is that by far the larger number of Junior High Schools require music through the seventh and eighth grades and more than half of them require music through the ninth grade. A few educational administrators and theorists have contended that music should be made elective, beginning in the Junior High School years. This contention is entirely at variance with the writings of such men as G. Stanley Hall who holds that the child in the early adolescent years is more responsive to art impulses than at any other period in his life. The fact that by far the larger number of schools require music in the Junior High School will therefore be gratifying to those who have argued for less emphasis on vocational subjects and more on those calculated to contribute to complete living.

TABLE II. Curriculum and Administration

| Branches of Music                                         | Elective or Required |     |     |     |     |     | Are classes mixed as to grade; e.g., 7's & 8's in one class? (Mark M or S) |     | Are classes mixed as to sex. Boys and girls? (Mark Yes or No) |     | Are pupils grouped according to ability? (Mark Yes or No) |     |
|-----------------------------------------------------------|----------------------|-----|-----|-----|-----|-----|----------------------------------------------------------------------------|-----|---------------------------------------------------------------|-----|-----------------------------------------------------------|-----|
|                                                           |                      |     |     |     |     |     | M                                                                          | S   | Yes                                                           | No  | Yes                                                       | No  |
|                                                           | Grade                |     |     |     |     |     |                                                                            |     |                                                               |     |                                                           |     |
|                                                           | 7                    |     | 8   |     | 9   |     |                                                                            |     |                                                               |     |                                                           |     |
| E                                                         | R                    | E   | R   | E   | R   |     |                                                                            |     |                                                               |     |                                                           |     |
| 1. General Vocal Music. Sight Singing, Part Singing, etc. | 46                   | 277 | 56  | 271 | 140 | 155 | 34                                                                         | 244 | 294                                                           | 8   | 84                                                        | 219 |
|                                                           | 15                   | 35  | 22  | 28  | 35  | 14  | 1                                                                          | 27  | 27                                                            | 4   | 8                                                         | 26  |
|                                                           | 214                  | 18  | 221 | 15  | 235 | 4   | 153                                                                        | 53  | 85                                                            | 103 | 122                                                       | 58  |
|                                                           | 173                  | 0   | 168 | 0   | 153 | 0   | 119                                                                        | 14  | 133                                                           | 2   | 83                                                        | 44  |
| 5. Orchestra                                              | 261                  | 3   | 263 | 6   | 240 | 5   | 176                                                                        | 28  | 203                                                           | 4   | 119                                                       | 54  |
|                                                           | 138                  | 0   | 138 | 0   | 131 | 0   | 102                                                                        | 14  | 84                                                            | 26  | 85                                                        | 36  |
| 7. Assembly Singing                                       | 6                    | 178 | 6   | 169 | 6   | 162 | 117                                                                        | 23  | 126                                                           | 2   | 0                                                         | 106 |
| 8. Appreciation (When separate branch)                    | 19                   | 51  | 28  | 48  | 35  | 45  | 36                                                                         | 36  | 59                                                            | 4   | 8                                                         | 58  |

Most schools classify their music groups according to grade. While nothing in the report definitely indicates such an assumption, study of the report leads one to suspect that this classification is probably due to greater ease of administration.

The number of schools which classify students in music groups according to sex is almost negligible. The practice of having music classes made up of both boys and girls may be said to be practically universal. There is quite a strong tendency to group students in music classes according to ability. Investigation of the reports reveals the fact that this practice is limited to the larger schools. Undoubtedly it is possible only in such schools. The schools reporting the arrangement testify to the value of classifying according to ability. It seems to enable music teachers to give students a type of instruction best suited to their needs and capacities. The possibility of suiting instruction to needs and capacities is one of the chief arguments in favor of the Junior High School form of organization.

2. Ear training, dictation and elementary theory, given in classes separate from those in general vocal work, are not offered at all in most schools. In those schools where they are offered, the work is more often an elective study and progressively more commonly found as students advance from seventh to ninth grade.

3. As was to have been expected, glee club and chorus work is largely on an elective basis. In the few schools where it was apparently required, analysis of the reports showed that what appeared to be required chorus was nothing more than assembly singing. That there should be groupings of both boys and girls as well as mixed groups is not surprising and the growing tendency to group according to ability for elective vocal work is generally accepted as sound practice.

4. No comments on instrumental instruction are necessary beyond calling attention to the gratifyingly large number of schools that offer such instruction and the fact that two-thirds of them are able to classify instrumental students according to ability.

5. A surprising feature of the reports on orchestral work was that it was required in a few cases. Further analysis of the reports showed that in those few cases children were required to take music in some form and chose to do it in the instrumental rather than the vocal field. The large number of schools offering orchestral training is interesting. One should also note that for such work classification by grades or sex is not common and that most schools are able to group the players according to ability.

6. While lagging behind the orchestral work, band instruction is given in nearly half the schools reporting. In some cases it is evident that while the school does not have a band, it permits its few band instrument players to join with those from other schools, either Junior or Senior High.

7. Assembly singing is not as common as one might expect. Nothing in the reports points to such an assumption, but since it is definitely known that many Junior High Schools are entirely lacking in auditoriums or rooms suitable for large assemblies, the lack of assembly singing is easily accounted for.

Here again, as in the case of chorus work, analysis of the reports showed that a few schools that reported required assembly singing, did not offer any other form of vocal music.

8. Music appreciation as a separate branch of music instruction is not offered in many Junior High Schools. Most of those schools which seem to require it as a separate branch do not do so in fact. What they do is to divide the required music time among several types of music instruction, of which music appreciation is one, sight singing one, dictation one, and so on through the several types of work attempted. The rather general tendency to do a varied type of work in the required music classes seems wise and in accordance with the principles underlying the Junior High School plan of organization.

TABLE III.

Where Music is Elective, Percentage Electing General Vocal Music

Where music study is on a purely elective basis, it is interesting to know how large a percentage of the students voluntarily enter the classes. Table III gives figures on this question. The figures for ninth grade students in the general vocal classes show that larger numbers of students elect music than do seventh and eighth grade students. This is easily accounted for by reason of the fact that more schools require music in the seventh and eighth grades than in the ninth. More ninth grade pupils elect music because in that grade music is optional while it is more often required in the seventh and eighth grades.

All the figures for the general music seem to show that this type of music work is popular with students. In eighth and ninth grades, in more than half the schools reporting, forty-five per cent and more elected music.

The other figures in Table III need no comment.

Comparatively few schools took the trouble to report the percentages of students electing the various types of music work. The figures in Table II may therefore not represent general practice conclusively.

Tables IV and V, as to length and number of music periods per week, may be studied together. So far as the general vocal class work is concerned more than half the schools run on three-quarter hour periods and more than half require two music periods per week.



TABLE IV.

Length of Periods in Minutes  
General Vocal Music

| Grade | 20 min. | 30 min. | 40 min. | 45 min. | 50 min. | 55 min. | 60 min. | 100min. |
|-------|---------|---------|---------|---------|---------|---------|---------|---------|
| 7th   | 9       | 59      | 81      | 76      | 18      | 20      | 30      | 4       |
| 8th   |         | 42      | 100     | 85      |         | 29      | 35      | 4       |
| 9th   | 2       | 24      | 74      | 75      | 12      | 21      | 52      | 4       |

## Glee Club or Chorus

| Grade | 20 min. | 30 min. | 40 min. | 45 min. | 50 min. | 55 min. | 60 min. | 100min. |
|-------|---------|---------|---------|---------|---------|---------|---------|---------|
| 7th   |         | 21      | 44      | 49      | 42      | 8       | 33      |         |
| 8th   |         | 25      | 44      | 61      |         | 15      | 37      |         |
| 9th   |         | 25      | 30      | 58      | 6       | 8       | 55      |         |

## Instrumental Ensemble

| Grade               | 20 min. | 30 min. | 40 min. | 45 min. | 50 min. | 55 min. | 60 min. | 100min. |
|---------------------|---------|---------|---------|---------|---------|---------|---------|---------|
| All grades combined |         | 3       | 17      | 10      | 3       |         | 44      | 3       |

## Orchestra

| Grade               | 20 min. | 30 min. | 40 min. | 45 min. | 50 min. | 55 min. | 60 min. | 100min. |
|---------------------|---------|---------|---------|---------|---------|---------|---------|---------|
| All grades combined | 1       | 6       | 30      | 27      | 11      | 9       | 43      | 2       |

## Band

| Grade               | 20 min. | 30 min. | 40 min. | 45 min. | 50 min. | 55 min. | 60 min. | 100min. |
|---------------------|---------|---------|---------|---------|---------|---------|---------|---------|
| All grades combined |         | 4       | 26      | 9       | 3       |         | 24      |         |

## Appreciation

| Grade | 20 min. | 30 min. | 40 min. | 45 min. | 50 min. | 55 min. | 60 min. | 100min. |
|-------|---------|---------|---------|---------|---------|---------|---------|---------|
| 7th   |         | 20      | 1       | 3       | 3       | 3       | 11      |         |
| 8th   |         | 3       | 16      | 3       |         | 7       | 15      |         |
| 9th   |         | 3       | 6       | 8       |         | 3       | 32      |         |

TABLE V.  
Number of Periods Per Week  
General Vocal Music

| Grade | 1 period | 2 periods | 3 periods | 4 periods | 5 periods |
|-------|----------|-----------|-----------|-----------|-----------|
| 7th   | 40       | 152       | 35        | 19        | 11        |
| 8th   | 51       | 145       | 25        | 15        | 10        |
| 9th   | 63       | 134       | 23        | 12        | 25        |

## Glee Club or Chorus

| Grade | 1 period | 2 periods | 3 periods | 4 periods | 5 periods |
|-------|----------|-----------|-----------|-----------|-----------|
| 7th   | 95       | 35        | 44        | 0         | 1         |
| 8th   | 95       | 50        | 44        | 0         | 2         |
| 9th   | 78       | 64        | 47        | 0         | 3         |

## Instrumental Ensemble

| Grade               | 1 period | 2 periods | 3 periods | 4 periods | 5 periods |
|---------------------|----------|-----------|-----------|-----------|-----------|
| All grades combined | 57       | 28        | 2         | 12        | 0         |

## Orchestra

| Grade               | 1 period | 2 periods | 3 periods | 4 periods | 5 periods |
|---------------------|----------|-----------|-----------|-----------|-----------|
| All grades combined | 54       | 90        | 3         | 14        | 14        |

## Band

| Grade               | 1 period | 2 periods | 3 periods | 4 periods | 5 periods |
|---------------------|----------|-----------|-----------|-----------|-----------|
| All grades combined | 22       | 57        | 12        | 1         | 2         |

## Appreciation (When Separate Branch)

| Grade | 1 period | 2 periods | 3 periods | 4 periods | 5 periods |
|-------|----------|-----------|-----------|-----------|-----------|
| 7th   | 40       | 0         | 0         | 0         | 0         |
| 8th   | 44       | 0         | 2         | 0         | 0         |
| 9th   | 50       | 3         | 3         | 0         | 6         |

Probably the forty to fifty minute period is most common in the Junior High School. Two periods per week for music study is the most common practice.

It is interesting to compare the various plans for glee club, orchestra, and band work. While one glee club rehearsal a week seems enough in about half the schools reporting, the orchestras and bands get in two rehearsal periods in half the schools reporting on instrumental work.

One period per week is the usual practice in music appreciation study when it is conducted as a separate branch.

We have said that the Junior High School should begin the development of mass chorus singing, as distinguished from sight-singing in small groups, but the care of changing voices, the development of clean part-singing that employs new clefs and parts, and the continuation of some degree of formal instruction and drill, in harmony with the fact that the period is one of transition and not one of complete and sudden change, makes some work in small groups still advisable.

Practice in "General Music," as disclosed by the first section of Table VI, is following the lines that educational theory would thus lay down—with how much consciousness of the theory we need not inquire. It is none the less interesting to observe that the small class-group is found in greater numbers in seventh year; that in eighth year groups of slightly larger size predominate; and that in the ninth year the chorus of from 70 to 80 voices is preferred. If we remember that assembly singing usually supplements the small group work of the seventh and eighth years, the situation will appear in a still more favorable light. The only improvement that might be suggested is that two class-room groups of ordinary size be combined, wherever possible, for one recitation out of every three, in connection with seventh and eighth year work. In this way the need for both intensive small-group work and mass chorus practice will be met, without danger of the chorus practice degenerating into a community "sing."

The remaining portions of Table VI reveal, in general, good conditions that call for no extended comment. The large size of instrumental groups is an exception. It surely does not imply that any class in instrumental technique is permitted to include as many as 50 numbers. Probably the figures represent the total number of pupils engaged in a branch of specialized technical study.

The large size of orchestras is cause for gratification. The figures on Appreciation are interesting and hold many suggestions as to interest in the subject and the running of electives in the different junior high school years, but need no special explanation.



TABLE VI.  
Range of Class Membership  
General Vocal Music

| Grade | 10-20 | 21-30 | 31-40 | 41-50 | 51-60 | 61-70 | 71-80 | 100-150 | 250 |
|-------|-------|-------|-------|-------|-------|-------|-------|---------|-----|
| 7th   |       | 3     | 89    | 88    | 10    |       | 19    | 1 4     | 1   |
| 8th   | 1     | 37    | 65    | 79    | 14    |       |       | 15 6    | 1   |
| 9th   | 8     | 22    | 13    | 59    |       |       | 67    | 2 17    |     |

Glee Club or Chorus

| Grade | 10-20 | 21-30 | 31-40 | 41-50 | 51-60 | 61-70 | 71-80 | 100-150 | 250 |
|-------|-------|-------|-------|-------|-------|-------|-------|---------|-----|
| 7th   | 1     | 8     | 44    | 10    | 1     |       | 5     | 2       |     |
| 8th   | 5     | 6     | 13    | 46    | 4     |       | 3     | 1       |     |
| 9th   | 8     | 2     | 10    | 47    |       |       | 23    | 2       |     |

Instrumental

| Grade               | 10-20 | 21-30 | 31-40 | 41-50 | 51-60 | 61-70 | 71-80 | 100-150 | 250 |
|---------------------|-------|-------|-------|-------|-------|-------|-------|---------|-----|
| All grades together | 16    | 3     | 18    | 14    | 37    |       |       | 4       |     |

Orchestra

| Grade               | 10-20 | 21-30 | 31-40 | 41-50 | 51-60 | 61-70 | 71-80 | 100-150 | 250 |
|---------------------|-------|-------|-------|-------|-------|-------|-------|---------|-----|
| All grades together | 12    | 10    | 37    | 2     | 15    |       |       |         |     |

Band

| Grade               | 10-20 | 21-30 | 31-40 | 41-50 | 51-60 | 61-70 | 71-80 | 100-150 | 250 |
|---------------------|-------|-------|-------|-------|-------|-------|-------|---------|-----|
| All grades together | 21    | 20    | 35    | 3     |       |       |       |         |     |

Appreciation

| Grade | 10-20 | 21-30 | 31-40 | 41-50 | 51-60 | 61-70 | 71-80 | 100-150 | 250 |
|-------|-------|-------|-------|-------|-------|-------|-------|---------|-----|
| 7th   |       | 18    |       |       | 2     |       |       |         |     |
| 8th   | 3     |       | 19    | 3     | 2     |       |       |         |     |
| 9th   | 4     | 2     | 2     | 29    |       |       | 3     |         |     |

TABLE VII.

Approximate Percentage of Boys with Changed Voices

| Grade | 0-10% | 11-20% | 21-30% | 31-40% | 41-50% | 51-60% | 61-70% | 71-100% |
|-------|-------|--------|--------|--------|--------|--------|--------|---------|
| 7th   | 205   | 31     | 9      | 6      | 5      |        |        | 3       |
| 8th   | 104   | 38     | 48     | 47     | 17     | 10     |        | 15      |
| 9th   | 2     | 32     | 33     | 23     | 30     | 70     | 5      | 43      |

Study of Table VII suggests either that our terminology is imperfect or that understanding and management of the adolescent boy's voice is not all that it should be. It may be quite true that only one boy out of ten in the seventh year has a changed voice, in the sense that the change is complete: but, on the other hand, it is certain that more than that have voices that have changed from what they were in the fifth or the sixth year, and in the direction of the complete change. That the complete change is clearly recognized is shown by the increase in numbers reported "changed" as we advance to the eighth and ninth years. Probably the word "changed" did not carry the same connotation to all concerned. Our terminology here might well be more sharply defined.

Further variations, that would still represent no difference in knowledge and belief on the part of those reporting, would arise from the varying constituencies of different schools. In industrial districts, or districts with a large percentage of foreigners, especially of certain nationalities, or in districts in which for any reason there is unusual retardation in the seventh and the eighth years, we may expect more changed voices. This alone might explain three schools reporting approximately three-fourths of all their seventh grade boys' voices as having changed.

## PART II OF THE QUESTIONNAIRE

Part II of the questionnaire had to do with Procedure in Tests. It is difficult to tabulate answers on this section of the report. Summaries of the replies will therefore be given, together with such comments as may seem necessary for interpretation.

1. *How often are voices tested?*

|                                      |     |
|--------------------------------------|-----|
| Once a year.....                     | 39  |
| Twice a year.....                    | 241 |
| Three times a year.....              | 23  |
| Once a month.....                    | 6   |
| Under observation all the time ..... | 7   |

It is evident that a large majority of Junior High School music teachers consider that one voice test each semester is adequate. If those teachers follow

the example of the seven who reply that they keep voices "under observation all the time," the voices of the children will surely be properly conserved.

2. *Do you employ tests to discover the musical talent of the pupils?*

|                  |     |
|------------------|-----|
| No.....          | 168 |
| Yes.....         | 89  |
| Irregularly..... | 48  |

3. *Do you differentiate instruction in accordance with findings of tests?*

|          |     |
|----------|-----|
| No.....  | 148 |
| Yes..... | 41  |

Apparently few teachers believe thoroughly in the use of tests supposed to measure musical talent. Only forty-one report any attempt to differentiate instruction in accordance with the findings of such tests. Some of the means employed are listed as follows:

- Examination in sight reading.
- Encourage musically inclined.
- Recommend courses for outside study.
- Group in different sections.
- Group those with similar talents.
- Make selections for different types of work.
- Different grades of classes.
- Individual work in ear training, rhythm, and pitch.
- Transfer very slow and very bright students to other classes.
- Give opportunity to display talents.
- Special instruction for specially talented.

For practical purposes, what the above remarks really mean is that some teachers seriously attempt to offer a varied type of music instruction, suited to varying needs and capacities of pupils and classes. This is sound practice, entirely in line with the theory of Junior High School organization. Undoubtedly, more than forty-one of the teachers reporting vary their work to suit varying needs and problems. But they do not base the variations on the findings of tests.

4. *What Music Attainment Tests, if any, do you employ?*

|                                |    |
|--------------------------------|----|
| None.....                      | 76 |
| Seashore.....                  | 28 |
| Fullerton .....                | 1  |
| Torgeson .....                 | 2  |
| Columbia University tests..... | 2  |
| Kwalwasser and Ruch.....       | 35 |
| Hutchinson No. 1.....          | 3  |
| Bowen .....                    | 5  |
| Beach.....                     | 12 |
| Courtiss.....                  | 5  |
| L. M. Gordon.....              | 3  |

It is interesting to note that more teachers employ attainment tests than tests of musical talent. The Seashore Test is not supposed to be an attainment test, though twenty-eight teachers apparently so consider it. The tendency to employ such attainment tests as have been published, most of them fairly recently, indicates that music teachers are not behind those in other subjects in their efforts to improve instruction.

### PART III.

#### SPECIAL PROBLEMS

##### 1. *State approximate proportion of assembly time given to—*

###### (a) Assembly singing:

The amount of time varied all the way from *no time* to one hundred per cent of time with two hundred and fifteen schools reporting. It is evident from the replies that Junior High School principals consider assembly singing an important feature of the school program.

###### (b) Other forms of music:

|                                                              |             |
|--------------------------------------------------------------|-------------|
| Selections by orchestra, band, chorus,<br>and glee club..... | 24 schools. |
| Outside talent several times a semester .....                | 2           |
| Instrumental solos .....                                     | 2           |
| Operettas.....                                               | 18          |
| Music lectures .....                                         | 3           |
| Selections by students.....                                  | 1           |

The interesting feature of this report is that most teachers prefer that special musical numbers in assemblies be furnished by school students rather than by visiting musicians. This practice will be approved by those who believe that students will profit more through engaging in actual musical endeavors of their own than by passively listening to outsiders.

##### 2. *What do you do with pupils that have limited musical ability?*

|                                          |            |
|------------------------------------------|------------|
| Nothing.....                             | 16 schools |
| Place in music appreciation classes..... | 38 "       |
| Allow to repeat semester's work .....    | 1 "        |
| Stress music appreciation.....           | 33 "       |
| Require less time of them.....           | 3 "        |
| Give more attention .....                | 8 "        |
| Confine to assembly singing.....         | 16 "       |
| Encourage listening.....                 | 31 "       |

|                                       |    |   |
|---------------------------------------|----|---|
| Do the best they can.....             | 68 | " |
| Less rapid work .....                 | 14 | " |
| Excused.....                          | 8  | " |
| History of Music .....                | 1  | " |
| Art or Theory Work, or Gym work ....  | 3  | " |
| Special work .....                    | 8  | " |
| Individual help.....                  | 15 | " |
| Detention classes to help them .....  | 3  | " |
| Give them something they will enjoy.. | 4  | " |
| Elect other work .....                | 3  | " |
| Expose them for three years .....     | 2  | " |

The comment of those sixty-eight who "do the best they can" will be read with sympathetic interest by all Junior High School music teachers. The matter in question is one of the most troublesome that confronts the teacher. There is no single path that can be pointed out. Those who "do the best they can" are probably following the sanest course.

*3. What do you do with pupils having superior ability?*

|                                  |    |         |
|----------------------------------|----|---------|
| Give every opportunity.....      | 25 | schools |
| Glee Club and Orchestra .....    | 69 | "       |
| Appear in public.....            | 19 | "       |
| Solo parts and quartets.....     | 11 | "       |
| Make class leaders.....          | 10 | "       |
| Nothing.....                     | 28 | "       |
| Encourage applied training ..... | 34 | "       |
| Many elective classes .....      | 44 | "       |
| Arrange course of music .....    | 3  | "       |
| More technical work .....        | 13 | "       |
| Outside work.....                | 3  | "       |
| Encourage private study.....     | 1  | "       |

Here as with the case of the unmusical child there is no single course designated. The several practices reported will be suggestive to those interested in the problem.

*4. Are you limited to the use of a single book for the vocal work?*

|                     |     |         |
|---------------------|-----|---------|
| Yes.....            | 18  | schools |
| No .....            | 282 | schools |
| 14 Use State Series |     |         |

*5. Do you find it desirable to use the same singing material in all grades?*

|          |     |         |
|----------|-----|---------|
| Yes..... | 21  | schools |
| No ..... | 296 | schools |

No comments on the reports in question three and four seem called for. The practice of using a number of books of material for the Junior High School music is almost universal.

6. *Are classes more easily handled, or less easily, than under the old 8-4 form of organization?*

|                                                          |             |
|----------------------------------------------------------|-------------|
| More easily.....                                         | 181 schools |
| Less easily.....                                         | 40 "        |
| Depends on teachers and organization<br>of classes ..... | 5 "         |
| No difference.....                                       | 45 "        |

7. *How much time per week, in your opinion, should be given music?*

The replies on this question varied so widely that no tabulation will be attempted. Over half of those reporting recommended ninety to one hundred and twenty minutes per week. Evidently the majority of the teachers represented in this report are satisfied with the present allotment of two forty-five minute periods per week.

8. *Is instrumental technic taught at public expense or at pupils' expense?*

|                      |            |
|----------------------|------------|
| Public expense ..... | 61 schools |
| Pupils' expense..... | 130 "      |
| Expense of both..... | 77 "       |

In about half the schools reporting the public at least shares in the expense of giving instrumental instruction. It would be interesting to study this question several years hence and compare the figures with those obtainable in the year 1924-25.

9. *Is Appreciation taught in connection with regular singing work?*

|             |             |
|-------------|-------------|
| Yes.....    | 280 schools |
| No.....     | 18 "        |
| Partly..... | 6 "         |

This confirms what has already been stated in another section of the report.

(a) *What proportion of time is devoted to appreciation*

|                             |           |
|-----------------------------|-----------|
| 15 minutes.....             | 4 schools |
| 5 to 10 minutes a week..... | 6 "       |
| 20 minutes a week.....      | 4 "       |

|                                 |    |   |
|---------------------------------|----|---|
| 25 minutes every two weeks..... | 2  | " |
| 1 lesson a month .....          | 11 | " |
| 2 lessons a month.....          | 1  | " |
| 1 class a week.....             | 30 | " |
| 2 classes a week .....          | 17 | " |
| Every fourth lesson.....        | 4  | " |
| Part of period.....             | 4  | " |
| Very little .....               | 3  | " |
| No definite time.....           | 12 | " |
| Varies.....                     | 40 | " |
| All the time.....               | 11 | " |
| None.....                       | 1  | " |
| 6% of time .....                | 3  | " |
| 15% of time .....               | 1  | " |
| 12% of time .....               | 2  | " |
| 10% of time .....               | 6  | " |
| 50% of time .....               | 1  | " |
| 1-5% of time.....               | 50 | " |
| 1-4% of time.....               | 22 | " |
| 1-3% of time.....               | 36 | " |
| 1-8% of time.....               | 14 | " |

The time varied greatly as might have been expected. It will be gratifying to advocates of so-called work in music appreciation that almost all the schools reporting give some attention to such work. No attempt was made to discover just what form the work followed. Probably the nature of the work varies as widely as the time allowed to it.

(b) Do you use a phonograph

|          |             |
|----------|-------------|
| Yes..... | 296 schools |
| No.....  | 21 "        |

(c) What other means do you employ for bringing music to children

|                                                                   |             |
|-------------------------------------------------------------------|-------------|
| Use local or visiting artists whenever possible .....             | 146 schools |
| Piano, programs, attending recitals .....                         | 25 "        |
| Urge attendance at good town musicals .....                       | 1 "         |
| Lectures, concerts, piano, operettas, special entertainments..... | 21 "        |
| Piano and pipe organ .....                                        | 2 "         |
| Player piano .....                                                | 39 "        |
| Talented children perform .....                                   | 30 "        |

10. *What texts, if any, do you employ in your harmony classes?*

|                                                   |            |
|---------------------------------------------------|------------|
| Fundamentals of Music, Gehrken.....               | 10 schools |
| Harmony for Ear, Eye and Keyboard,<br>Heacox..... | 15 "       |
| White.....                                        | 2 "        |
| Tapper.....                                       | 20 "       |
| Cumulative Harmony.....                           | 14 "       |
| Orem .....                                        | 24 "       |
| Cole's Outline.....                               | 2 "        |
| Terminology .....                                 | 5 "        |
| Instrumentation, Prout.....                       | 14 "       |
| Tone Thinking, Alchin .....                       | 11 "       |
| Lehman .....                                      | 2 "        |
| Own material .....                                | 38 "       |
| First Year Theory, Diller.....                    | 2 "        |
| Helen Leavitt.....                                | 11 "       |
| None.....                                         | 117 "      |
| Harmony and Analysis, Bradley.....                | 1 school   |

Some of the answers integrated in Table 10 are obviously discouraging and even humiliating. There is little excuse for reporting textbooks on remote subjects as constituting the basis for a course in Harmony. One is almost forced to the conclusion that those so replying are somewhat uncertain as to what Harmony is.

On the other hand, the use of the books named, whether they are *Harmony* textbooks or not, is encouraging. They are books of merit, albeit of different qualities, and their adoption in a large number of schools certainly bespeaks a desire for serious work on the part of the teacher of music.

11. *Is credit given for the study of specialized musical technique under teachers outside the schools?*

|          |             |
|----------|-------------|
| Yes..... | 208 schools |
| No.....  | 106 "       |

## In what grades

|               |       |
|---------------|-------|
| Seventh ..... | 18 "  |
| Eighth .....  | 25 "  |
| Ninth.....    | 185 " |

It is apparent that few schools believe in granting credit for outside study of music prior to the student having reached the ninth grade.



12. *What type of music material do you have greatest difficulty in finding?*

|                                                                       |            |
|-----------------------------------------------------------------------|------------|
| None.....                                                             | 18 schools |
| Two-part.....                                                         | 5 "        |
| Three-part(soprano-alto-bass material).....                           | 54 "       |
| Three-part (unchanged voices) .....                                   | 3 "        |
| Four-part.....                                                        | 14 "       |
| Bass melody .....                                                     | 4 "        |
| Boys voices.....                                                      | 15 "       |
| Songs that both boys and girls in 8th<br>grade can sing and like..... | 2 "        |
| Music for both changed and unchang-<br>ed voices .....                | 72 "       |
| Boys with unchanged voices .....                                      | 2 "        |
| Chorus work for boys changed voices..                                 | 6 "        |
| Boys' Glee Club material.....                                         | 28 "       |
| Four-part Boys' Glee Club material....                                | 33 "       |
| Easy part work.....                                                   | 5 "        |
| Music appealing to boys.....                                          | 6 "        |
| Suitable reference books.....                                         | 1 "        |
| Operettas without "slushy" love stories                               | 20 "       |
| Unison songs with reasonably low<br>range .....                       | 18 "       |

## PART THREE

The courses recommended in this section are conservative rather than extravagant in point of view. This is true with respect both to the number of branches of musical instruction suggested and the time allotments recommended for each. It will be observed that no attempt is made to provide syllabi of the several courses, since such detailed organization may safely be left to individual initiative. However, in view of the fact that an accepted terminology is lacking, the contents of each course is briefly stated in the definitions following:

*General Music*

This course consists, in practice, in the singing of worthy songs, part songs, and choruses with the greatest possible taste and devotion to the production of musical effect. Correlatively it includes elementary theory and sight singing, ear training in connection with the tonal features encountered, and instruction in correct vocal technic. The development of appreciation of music is also included, in connection with the vocal material performed; by the study of other compositions suggested as to composer, form, content or mood by the vocal material that forms the basis of the course; in correlation with other educational subjects; and as a collateral study of other types of musical compositions. Compositions other than those sung by the class may be presented through the medium of reproducing instruments or by performers.

### *Glee Clubs, Special Choruses*

These groups are indispensable agencies for the development to a point beyond that reached in General Music, of students who are vocally gifted and unusually interested in singing. Several types of organization are possible, each strikes a different range of musical expression and interest, and it is consequently desirable to have all, for instance: Choruses of girls, choruses of treble-voiced boys, mixed-voice choruses, four-part choruses of boys. The guidance and improvement of vocal practice can be made very effective in these special groups, and should be carefully undertaken. The music should be worthy of the best efforts of a selected group.

### *Class Instruction in Instrumental Music*

This includes class instruction in piano as well as in violin and all instruments of the band and symphony orchestra.

### *Orchestra*

This course, as to its aims and ideals, should be considered the parallel in the instrumental field of the vocal ensembles. It should use only worthy music that invites from each instrument its best and characteristic musical expression, and should consistently seek refined musical results.

### *Band*

The aims and processes of instruction are the same as for orchestra and if diligently and unflinchingly pursued can be made to yield equally valuable results. In addition, the course greatly encourages the study of interesting and indispensable woodwind and brass instruments that are often almost totally neglected.

### *Elementary Musical Theory, Melodies, and Chords*

This course aims to develop in the student knowledge and appreciation of the main characteristics, tendencies and relationships of tones with respect to rhythms, melody, harmony and design; and to develop correlatively knowledge of and ability to use correctly the necessary symbols of staff notation. This latter accomplishment is understood to include ability to write correctly in all major and minor keys, in all common forms of measure and rhythm, and to do written melodic dictation in measures and keys used. The method in general is the project method.

### *Outside Study of Music*

This course aims to provide an opportunity for students to be given school credits for study of music pursued outside of school under private instructions. A method for such crediting of outside study of music is described in Bulletin Three, Music Supervisors National Conference.

## OUTLINE OF MUSIC COURSES RECOMMENDED

## SEVENTH YEAR

*Required*

General Music  
Minimum of 90 minutes per week  
in not fewer than two periods.

*Elective*

Glee Clubs, Choruses,  
Minimum of 45 minutes per week in one  
or more periods  
Class Instruction in Instrumental Music.  
Minimum of 45 minutes per week in one  
or more periods  
Orchestra  
Minimum of 90 minutes per week  
Band  
Minimum of 90 minutes per week

## EIGHTH YEAR

*Required*

General Music  
Minimum of 90 minutes per week  
in not fewer than two periods

*Elective*

Glee Clubs, Choruses  
Minimum of 45 minutes per week in one  
or more periods  
Class Instruction in Instrumental Music.  
Minimum of 45 minutes per week in one  
or more periods  
Orchestra  
Minimum of 90 minutes per week  
Band  
Minimum of 90 minutes per week

## NINTH YEAR

*Required*

General Music  
Minimum of one period per week  
not less than 45 minutes

*Elective*

Glee Clubs, Choruses  
Minimum of 45 minutes per week in one  
or more periods.  
Class Instruction in Instrumental Music.  
Minimum of 45 minutes per week in one  
or more periods  
Orchestra  
Minimum of 90 minutes per week  
Band  
Minimum of 90 minutes per week  
Elementary Musical Theory, Melodies  
and Chords  
Minimum of 90 minutes per week in not  
fewer than two periods  
Outside Study of Music.

MR. McCONATHY: The Educational Council recommends that this report if adopted by the Supervisors' Conference be issued in the form of a bulletin similar to the bulletins that have already been printed, to be called Bulletin Number Four. Mr. Chairman that is the report on junior high school.

MR. GEHRKENS: The second part of the council report will consist of a brief statement from one of the members of the committee on rural school music. The statement will be presented by Mrs. Francis E. Clark.

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## Report of Committee on Rural School Music

MRS. CLARK: Mr. Chairman. I am sorry the chairman of this committee is not present. The committee appointed by the council for rural school music realizes it has before it one of the most difficult problems with which the Council Research Committee has had to deal, owing to the very large number of children in the rural schools in the country, the magnitude of the problem is apparent, owing to the fact of the very wide diversion and difference in practices, ranging from those doing nothing at all to many others who are doing excellent work under splendid supervision.

It is again apparent that a very wide research must be made, and a very careful tabulation and recommendation; therefore this is merely a report of their progress.

The Committee on Rural School Music has been active in securing information on the present status of music in the one-room rural school. Many individuals have been consulted and several systems reported. A questionnaire was sent out, covering every condition and requesting suggestions, as well as statements of achievement. This was sent to all State Superintendents, rural workers, State Supervisors, and it is hoped to send it later to all County Superintendents and County Supervisors.

The replies to this questionnaire were slow in being returned and could not therefore be tabulated in time for this meeting. The Committee purposes to extend the research, to discover the prevailing kind and amount of work now being done and then to prepare a standard course of procedure for rural schools, to present to the Council and the Conference for approval.

It will require at least another year to complete this work.

MR. GEHRKENS: The third part of the Council report will consist of the committee on Standardization of the Music preparation of the grade teacher. This part of the report will be presented by Mr. Weaver at this time.

MR. WEAVER: This report consists of an elaboration of the report made one year ago.

## Standard Course for the Music Training of the Grade Teacher

### PART I, PREAMBLE

1. All school children should receive music instruction.
2. To this end normal schools should offer required courses in music for all students preparing to become grade school teachers.
3. When, after having taken the required courses, a student is still unprepared to teach music, such student should be assigned to a position which does not involve music teaching.

### PART II, A STANDARD COURSE

#### (A) Prerequisites

1. Each student entering a teacher training course should be able to sing a familiar song from memory or from the printed page.
2. Each student should be able to sing at sight, in time and in tune, a melody of the difficulty of the simplest hymn tune.

#### (B) Time Element

The following suggestions are made on the assumption that graduation from a standard high school is required of all students entering the teacher training school.

Two years of work (60 Semester hours or 90 Term hours) should be the minimum for the certification of teachers.

The time allotted to the required music courses should be one-tenth of the total number of hours required for certification.

In cases where the pre-requisites mentioned above have not been satisfied there should be an additional requirement of two semester hours (or three term hours) to be taken during the first part of the first year of the training course.

In schools having two semesters of eighteen weeks each, (or a total of sixty semester hours on the two year basis) the six semester hours allotted to music should be divided as follows: Two hours per week throughout the first year (credit four hours) with one hour per week throughout the second year to be distributed between class work and observation and practice teaching (credit two hours).

In schools having three terms of twelve weeks each (or a total of ninety term hours on the two year basis), the nine term hours allotted to music should be divided as follows: Two hours per week throughout the first year (credit six hours) with one hour per week throughout the second year to be distributed between class work and observation and practice teaching (credit three hours).

Schools which do not conform to the semester basis or the term basis used in the last two paragraphs, should adjust their work on the general proportions suggested above. A three year course on the semester hour basis would include nine semester hours of music out of the total of ninety; likewise a four year course on the semester hour basis would include twelve semester hours of music out of the total of one hundred and twenty.

### (C) Contents of Course

In extent, this course should cover the first six years of work as presented in the grades, according to the appended sections taken from the Standard Course of Study prepared by the Educational Council and adopted by the Music Supervisors National Conference. The course should include: repertory of songs, sight reading for both class and individual, ear training, dictation correct use of the voice, appreciation of music, etc

The following specific division of work by semesters is made on the basis of a two year course, and should be adapted to fit the requirements of institutions offering three or four year courses:

First semester: Emphasis to be placed on the development of the singing voice through the use of rote songs sung with light quality of tone and with sensitiveness to the aesthetic content. The general technical work should follow the elements of notation as presented through the first two years of standard music courses.

Second semester: Emphasis to be placed on the melodic line in music, that is, pitch relations and rhythmic relations as found in the song material applicable to grades three and four and to the one part material of grade five.

Third semester: Emphasis to be placed on the harmonic element in music as found in the song material for part singing applicable to grades five and six.

Fourth semester: Emphasis to be placed on applied methods, that is, observation and practice teaching.

### (D) Correlative Activities

Chorus work should be required of all students. There should be organized part singing with adequate voice testing and proper seating arrangements.

Opportunity should be provided for participation in school orchestras, glee clubs, bands, etc.

Concerts and recitals should be offered, with preparatory lectures.

### (E) Opportunities for Special Instruction

For the students who desire specialized work, opportunity should be provided for instruction in singing, piano study and study of band and orchestral instruments.

### *FIRST YEAR*

#### AIMS

- (a) To give every child the use of his singing voice and pleasure in song as a means of expression.
- (b) To cultivate the power of careful, sensitive aural attention.
- (c) To provide the pupils through accompaniments to some of their songs and the hearing of much good music, an experience richer than that afforded by their own singing.
- (d) To give every child enjoyment of music as something heard as well as something expressed. (Appreciation of music.)

#### MATERIAL

- (a) Rote-song books in the hands of the teacher.
- (b) A keyboard instrument for playing accompaniments.
- (c) A pitch pipe; also a staff-liner if the teacher so wishes.
- (d) A phonograph, with at least 20 records of good music.

#### PROCEDURE

- (a) Singing songs by rote, using light head tones ordinarily not exceeding the range of the treble staff.
- (b) Imitative exercises for curing so-called monotones.
- (c) Singing songs entire, or phrase by phrase, individually. (To include all members of the class.)
- (d) Occasional use of accompaniments on well learned rote-songs.
- (e) Directing aural attention to beauty of tone in singing and to simple aspects of music as observed in rote-songs and in music heard, such as repetitions and recurrences of phrases, and repeated rhythms.
- (f) The teaching of syllables as desired.

#### ATTAINMENTS

- (a) Ability to sing pleasingly a repertory of 30 to 40 rote-songs appropriate to the grade, including one stanza of "America."
- (b) The reduction of the number of "monotones" to 10 per cent or less of the total number of pupils.

- (c) Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits, some 5 of the songs sung by the class as a whole.
  - (d) Preference on the part of the children for good tones rather than bad, *and the disposition to love the best of the music they have sung or heard.*
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## SECOND YEAR

### AIMS

- (a) The aims of the First Year again, namely: continued curing of "monotones" (to give every child the use of his singing voice); development of song-singing; enrichment and extension of song-repertory; further development of aural power; further development of appreciation, including pleasurable attention to the expressive features of song and the beauties of musical structure.
- (b) To continue the development of the power to recognize aurally simple phrase groups of tones and the feeling for simplest rhythms. The introduction of the staff may occur as early as the middle of the first year or as late as the beginning of the third year depending upon the order of procedure.

### MATERIAL

- (a) Rote-song books in the hands of the teacher.
- (b) Books containing easy rote-songs (some of which may be in minor keys) and the simplest melodies in the usual nine major keys to be used in the development of sight-singing, if begun; the latter group, at least, to be printed in large type and open distribution on the page; and both groups to be in books that are placed in the hands of the children.
- (c) Some large display form of material that is to be studied; either in some chart form or on blackboard.
- (d) A pitch-pipe and a staff-liner.
- (e) A keyboard instrument for playing accompaniments.
- (f) A phonograph and some 25 records of good music.

### PROCEDURE

- (a) Singing rote-songs for pleasurable musical experience.
- (b) Imitative exercises for curing so-called monotones.
- (c) The use of the staff in practicing or preparing for sight-singing.
- (d) Frequent practice in individual singing.



- (e) Ear-training for the development of tonal and rhythmic thinking.
- (f) Occasional use of accompaniments to songs previously learned.
- (g) Learning to listen to good compositions for the sheer joy and charm of their beauty. Also to listen to the salient features of the imitative or descriptive phrase involved; and to the simple arrangement of recurring phrases or "tunes" and rhythmic patterns.

### ATTAINMENTS

- (a) Ability to sing correctly and pleasingly 40 to 60 new songs, 20 of which are to be memorized and which shall include two stanzas of "America." It is also suggested that some of the songs of the first year be kept in repertory.
- (b) Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits 6 to 8 of the songs sung by the class as a whole.
- (c) Not more than 5 per cent of the entire class to be "monotones" at end of year. The other pupils to sing without bad vocal habits, with musical enjoyment, and with good musical effect.
- (d) Ability by end of year (or by the middle of the following year, according to procedure) to sing at sight, with syllables, easy melodies in the usual nine major keys, containing notes and rests one, two, three and four beats in length, and employing diatonic tones in stepwise progressions and with simple skips.
- (e) Ability to recognize some 5 or 6 good compositions on hearing the first few measures of each; to follow and recognize a recurrent theme in a new song or new piece of very simple structure; and a tendency to prefer compositions that have real musical merit and charm to those that are weak or common.

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### THIRD YEAR

#### AIMS

- (a) Continued correction of "monotones"; development of free and beautiful singing of songs; development of the song-repertory along lines appropriate to the taste and expanding powers of the children; development of aural power and extension of it to new features; further development of appreciation, particularly in the direction of pleasurable attention to the expressive and structural beauties of music.

- (b) Development of an elementary degree of power and skill in independent sight-singing.

### MATERIAL

- (a) Books of music in the hands of the pupils; these books to contain three types of musical material, namely:
  - (1) Rote-songs of appropriate interest and elaborateness;
  - (2) Songs that may be taught partially by rote and partially by reading;
  - (3) Easier material for sight-singing.

All of this material, with the possible exception of the first group, should be printed in large type and open distribution on the page.

- (b) Blank music paper or music writing books ruled with a wide staff, in the hands of the pupils.
- (c) A keyboard instrument.
- (d) A pitch-pipe and staff-liner.
- (e) A phonograph and 25 good records.

### PROCEDURE

- (a) Singing rote-songs for pleasurable musical experience.
- (b) Systematic practice in sight-singing.
- (c) Ear-training for the development of tonal and rhythmic thinking.
- (d) Individual song-singing and sight-singing; each child to sing individually at least once a week.
- (e) Liberal use of a keyboard instrument for illustrative purposes and accompaniments, but not for leading.
- (f) Listening to good musical compositions as largely unanalyzed musical experience; observation or analysis to be largely in connection with the songs sung, but also in some degree with the larger compositions heard; and to consist of features of structure or design, such as observing recurrences of themes, sequences, and variations on them, etc., and to be pursued in the spirit of recognizing the beauty and charm of such features of musical design.

### ATTAINMENTS

- (a) Ability to sing correctly and pleasingly 40 to 60 new songs, at least 10 of which shall be memorized, and which shall include the four stanzas of "America." It is also suggested that some of the songs of the preceding years be kept in repertory.

- (b) Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits, 8 or 10 of the songs sung by the class as a whole.
- (c) The "monotone" to be practically eliminated. Individual attention should be given to special cases.
- (d) Ability by end of year to sing at sight, by syllables, easy melodies in any of the usual nine major keys; these melodies containing stepwise progressions and skips of 3rds, 4ths, 5ths, 6ths, and 8ths and employing at least notes and rests one, two, three, or four beats in length, and two notes to the beat; also knowledge of some twelve of the more familiar signs and terms used in connection with staff notation.
- (e) Ability of at least 25 per cent of the pupils to sing as well individually, at sight, as the class can sing as a whole.
- (f) Power that enables the pupils to recognize by sound that which they know by sight, and vice versa; i. e., "see with the ears and hear with the eyes."  
—Luther Whiting Mason.
- (g) Increased power to attend to, and give account of, the salient points of design in the music introduced, and increased sympathy for, and pleasure in, those factors that make for charm of musical design and expressive quality; also, ability to recognize and identify some 8 or 10 standard musical compositions when the first few measures of each are played.

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#### FOURTH YEAR

##### AIMS

I. Almost all the general aims appropriate and desirable in both early and later years in a system of instruction in music in public schools have now been assembled. Once more they may be summarized:

- (a) To develop pleasure in song as a means of expression.
- (b) To secure free and correct use of the voice in singing.
- (c) To develop musical qualities of performance of songs.
- (d) To develop a conception of music as something to be heard as well as something to be expressed.
- (e) Progressive development of power to use the printed language of music.
- (f) Progressive extension of musical experience beyond that provided by the singing of the children.

- (g) Continuous development of power of appreciation by development of aural power, guided in the direction of attention to the elements of the beautiful in music.

II. Specific aims of the Fourth Year are as follows:

- (a) Introductory steps in two-part singing.
- (b) Extension of knowledge of the tonal and rhythmic material of music appropriate to Fourth Year.

### MATERIAL

- (a) Books of music in the hands of the pupils, these books to contain a very large number of songs of high musical merit, a few of the more elaborate of which may be learned by rote.
- (b) Blank music paper, or music writing books, in the hands of the pupils.
- (c) A keyboard instrument, pitch-pipe and staff-liner.
- (d) A phonograph and at least 25 good records.

### PROCEDURE

- (a) Singing repertory songs for pleasurable musical expression.
- (b) Individual singing to be employed as a means of strengthening individual capability.
- (c) Ear-training for the further development of tonal and rhythmic thinking involving both old and new problems.
- (d) The introduction of two-part singing to be by "chording" in two parts on sustained tones, at intervals chiefly of the 3rd or 6th, or by sounds; *both* first and second parts to contain *both* boys and girls; the voices of all to be treated as equal.
- (e) Liberal use of a keyboard instrument in accompaniments and for purposes of explanation and illustration, but not for leading unfamiliar music.
- (f) Observing the structure of songs sung, and listening to and giving account of salient points in the structure of standard musical compositions, with a view to developing appreciation of the beauties of tonal design.

### ATTAINMENTS

- (a) Continued development of song-singing and extension of repertory; this to include the first stanza of "The Star-Spangled Banner."
- (b) Ability of 90 per cent of the pupils to sing individually, freely, correctly, and without harmful vocal habits, not less than 10 of the songs sung by the class as a whole.

- (c) Power and skill to sing at sight music appropriate to this year.
- (d) Ability of at least 30 per cent of the pupils to sing individually at sight the material which the class can read as a whole.
- (e) Power that enables the pupils to know by sound that which they know by sight, and vice versa.
- (f) Increased capacity to observe the *characteristic* features of songs sung and music heard, such as recurrences of themes, salient features of interest, and expressive quality; these characteristics to be mentioned in so far as they strike the attention because of the pleasure they give the hearer. Also, ability to recognize, and write the names of some 20 standard compositions from hearing the first few measures of each.

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### FIFTH YEAR

#### AIMS

##### I. General:

- (a) To continue development of free and beautiful singing of songs.
- (b) To acquire an increasingly wide musical experience.
- (c) To develop increasing power of eye and ear in correlation.
- (d) To develop power to listen for musical beauty as well as for musical knowledge.
- (e) To develop increased power to sing at sight.

##### II. Special:

- (f) To establish two-part singing.
- (g) To develop increasing practical knowledge of the tones of the Chromatic Scale and power to use them.
- (h) Extension of knowledge of the tonal and rhythmic material of music appropriate to Fifth Year.
- (i) To develop a fair degree of power to sing unison songs at sight with words, and an elementary degree of power to sing two-part songs at sight with words.

## MATERIAL

- (a) Books of music in the hands of the pupils, these to contain unison and two-part songs for treble voices.
- (b) Blank music writing paper or music writing books in the hands of the pupils.
- (c) A keyboard instrument.
- (d) Pitch-pipe and staff-liner.
- (e) Phonograph and library of records of good music.

## PROCEDURE

- (a) Singing of songs for pleasurable musical expression, some of which should be retained in the permanent repertory.
- (b) Individual singing to be employed as a means of confirming and establishing individual capability.
- (c) Ear-training for the further development of tonal and rhythmic thinking involving both old and new problems.
- (d) In two-part singing, the pupils to be divided indiscriminately as to sex, both girls' and boys' voices being treated as equal. (An occasional irregular voice may need to be treated as an exception.) Assignments of vocal parts to groups to be reversed from song to song or from week to week, to give proper practice to the full vocal range of each pupil, and to develop in each individual independence in singing the lower part; the alto to be taken up first on new songs that require practice on the parts separately; and to be sung with the lightness of voice and movement characteristic of soprano. Systematic effort to be made to develop sight-singing of two parts simultaneously.
- (e) Systematic attention to be given to singing words at sight, when the songs contain nothing but quite familiar technical features.
- (f) Liberal use of a keyboard instrument for accompaniments and many purposes of illustration and explanation.
- (g) Observation and analysis of salient features of design in music sung and in standard musical compositions heard: such as persistent reiteration of a motive, recurrence of themes, sequential treatment and imaginative changes, (as in "Morning Mood" or "Asa's Death" from Grieg's *Peer Gynt* Music), or the divisions of the songforms (as in songs sung or in the *Pilgrim's Chorus* from Tannhauser).

## ATTAINMENTS

- (a) Continued development of song-singing and extension of repertory; this to include the remaining stanzas of "The Star-Spangled Banner."

- (b) Ability of 90 per cent of the pupils to sing individually, freely, correctly and without harmful vocal habits not less than 10 of the songs sung by the class as a whole.
  - (c) Power and skill to sing at sight music appropriate to this year.
  - (d) Ability of at least 30 per cent of the class to sing individually at sight the material which the class can sing as a whole.
  - (e) Power that enables the pupils to know by sound that which they know by sight, and vice versa.
  - (f) Increased capacity to observe the characteristic features of songs sung and music heard, such as recurrences of themes, salient features of interest, and expressive quality; these characteristics to be mentioned in so far as they strike the attention because of the pleasure they give the hearer. Also, ability to recognize and write the names of some 20 standard compositions from hearing the first few measures of each.
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### *SIXTH YEAR*

#### AIMS

I. General Aims the same as Fifth Year.

II. Special:

- (a) The Special Aims of Fifth Year continued and extended.
- (b) To begin the development of three-part, treble-voice singing.
- (c) To develop ability to deal practically with the minor mode.

#### MATERIAL

- (a) Books of music in the hands of the pupils; these to contain unison and two-part treble-voice material; and also some material for three parts, treble voices, and some more elaborate unison songs.
- (b) Blank music paper or music writing books in the hands of the pupils.
- (c) A keyboard instrument.
- (d) A pitch-pipe and staff-liner.
- (e) A phonograph and library of records of good music.

## PROCEDURE

- (a) Singing of songs for pleasurable musical expression, some of which should be retained in the permanent repertory.
- (b) Individual singing to be employed as a means of confirming and establishing individual capability.
- (c) Ear-training for the further development of tonal and rhythmic thinking involving both old and new problems.
- (d) Division into two or three voice-parts to be without regard to sex, each part containing some boys and some girls. Assignments of children to vocal parts to be shifted from song to song or from week to week as voices permit.
- (e) Practice in the use of the accidentals and their restoring signs, and in building scales.
- (f) Three-part singing introduced, through the development of the harmonic sense, using triads if desired.
- (g) Systematic attention to be given to singing words at sight when the songs contain nothing but quite familiar technical features.
- (h) Two-part and three-part songs to be undertaken at the outset with all parts simultaneously, when practicable.
- (i) Liberal use of a keyboard instrument for accompaniments and many purposes of illustration and explanation.
- (j) Observation of the elements of interest and charm of music sung and heard to be directed to design and imaginative treatment of thematic material, as manifest in motivation, repetitions, recurrences, unity and contrast of part with part (as in the song-forms or rondo) etc.

## ATTAINMENTS

- (a) Ability to sing well, with enjoyment at least 30 unison, two-part, and three-part songs, some of which shall be memorized.
- (b) Ability of 90 per cent of the pupils to sing individually, freely, correctly and without harmful vocal habits not less than 10 of the songs sung by the class as a whole.
- (c) Ability to sing at sight, using words, a unison song of hymn-tune grade; or using syllables, a two-part song of hymn-tune grade, and the easiest three-part songs; these to be in any key; to include any of the measures and rhythms in ordinary use; to contain any accidental signs and tones easily introduced; and in general to be of the grade of folksongs such as "The Minstrel Boy." Also knowledge of the major and minor keys and their signatures.



- (d) Ability of at least 30 per cent of the pupils to sing individually at sight music sung by the class as a whole.
  - (e) Ability to appreciate the charm of design in songs sung; to give an account of the salient features of structure in a standard composition, after a few hearings of it; to identify at least the Three-part Song Form from hearing; to recognize and to give titles and composers of not less than 20 standard compositions studied during the year.
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MR. GEHRKENS: The fourth part of the council report consists of the committee appointed to draw up a statement of recommendation with regard to the use of the sol-fa syllables. The committee preparing that statement consists of Mr. Osbourne McConathy, Charles H. Mohler and the speakers. I will read the report:

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## Recommendations for the Use of Syllables

MOVABLE DO vs FIXED DO

RELATIVE MINOR vs TONIC MINOR

Certain long established practices in the use of the So-Fa syllables have in recent years been challenged by musicians outside the school. The misunderstandings that have resulted from this outside criticism have often been due to failure on the part of the school music supervisors to make clear to the professional musicians outside the school what are the objectives toward which school music is striving. On the other hand, the source of the criticism has frequently been the failure of the professional musician to realize the limitations imposed upon the school music supervisor by the necessity of planning his work from the standpoint of musically educating all the children of all the people. Thus wrong conceptions have arisen both as to the aim of school music teaching and concerning various practices that have been devised for carrying out these aims. In order to help clarify the situation, for both school music supervisors and outside musician with regard to the use of the So-Fa Syllables, the National Research Council of Music Education hereby puts itself on record as favoring and endorsing the following practices:

- (1) The use of the "Movable Do" rather than the "Fixed Do". In other words, the first tone of each major scale is called "Do".
- (2) The use of the Relative Minor approach rather than the Tonic Minor one. In other words, the first tone of the minor scale is called "La".

## I. "THE MOVABLE DO"

The Council favors the "Movable Do" rather than the "Fixed Do," because of the far greater ease with which the whole problem of sight singing may be approached when the same syllable names always stand for the same interval relationships. This is but following the method of modern science which insists that any given name shall always mean the same thing. In the "Fixed Do" system, the combination Do-Mi-So sometimes means a major or diminished one; and before one can sing the intervals correctly, one must go through the mental process of analyzing the precise pitches for which the notes stand. But in the "Movable Do" system, Do-Mi-So invariable means a major chord on the tonic of the major key, and all that needs to be done is to form the habit of always singing the same intervals when a given combination of syllables is indicated. This simplifies the approach to sight singing to such an extent that very small children and even those without much musical talent may easily be taught to experience the joy of reading music. It also makes it possible to read with equal facility in all keys from the very beginning. Whereas, by using the "Fixed Do" certain keys are "easy," but those with a larger number of sharps or flats are "hard"—even as in instrumental music. The "Movable Do" has also this advantage, that because all keys are equally easy at the very beginning, it is possible to select in the lower grades those keys which lie in the most favorable part of the child's vocal compass, thus directly encouraging the use of the sweet and flute-like tones of the head register rather than the coarse and out-of-tune ones that are often present when the songs are written in the lower part of the "C" scale.

We realize that sight reading in the ideal sense of the musician who can get from the visual impression of a page of score the complete tonal impression is not a simple operation, but on the contrary, is a very involved and complex procedure. Among other things, sight singing includes:

- (a) The diastematic approach, commonly spoken of as "reading by position", and often mistakenly underestimated by the musician;
- (b) reading by tonality, which is the basis of the "Movable Do" scheme. The greatest part of all our musical literature is based on the major and minor tonalities, and it is only the ultra modern music forming a very small quantity of the sum total of our musical experience which discards definite tonality;
- (c) reading by tonal and rhythmic groups, by which the eye takes a figure as a unit and recognizes the repetition or near-repetition of the entire group as it appears in another voice or instrument, or in another place in the composition;
- (d) Applying a knowledge of music form to sight reading, wherein the repetition of themes, phrases, sections and larger parts of a composition are recognized at their recurrences and the musical memory instantly grasps them in their entirety. Under this heading, also, might be included those repetitions classified as thematic development;

- (e) Applying a knowledge of harmony to sight singing, wherein the eye grasps the harmonic content of a composition by recognizing chords, cadences, sequences, modulations, and other harmonic procedures as units instead of separate notes;
- (f) Applying a knowledge of counterpoint to sight reading, wherein his acquaintance with the various devices of strict and free counterpoint aid the musician to follow readily the musical thought;
- (g) Reading by intervals, which is the only key to much music of recent times;
- (h) In the reading of orchestral scores, a number of additional bases are employed by the skillful conductor.

While the several procedures enumerated above, form an ideal preparation for sight reading, they naturally apply only to the highly trained musician. The school music teacher has in his charge great masses of children, most of whom are endowed with only moderate musical power. For such children, only a part of the above program of study is practicable, and the So-Fa syllables opening as they do the great field of musical tonality to the pupil, form the most practical approach to this most extensive phase of music that has thus far been devised. It is only through the use of the "Movable Do" system that the full potency of the syllables as an aid to sight singing is utilized, and it is for this reason that the Council recommends the use of this system.

## II. "THE RELATIVE MINOR APPROACH"

The question here is whether to think of the minor scale (harmonic form) as DO RE ME FA SO LA TI DO; or as LA TI DO RE MI FA SI LA. Theoretically, especially at first glance there might seem to be some advantage in using the same syllables for both major and minor scales except where the scale intervals are different. But practically, and especially in working with large groups of unselected children, the advantage is actually on the other side, and it will be found that teaching the minor mode by means of the tonic minor approach enormously complicates the problem so that when this method is employed, it becomes practically necessary to postpone the study of minor until at least the sixth grade. On the other hand, in approaching the minor mode from the relative standpoint, the only new things to be learned are (1) that in minor the tones group themselves about "LA" as a tonic instead of a about "DO"; and (2) that the feeling of the music is different when "LA" thus becomes the central tone. In other words, the child still applies the same tone relationship to such combinations as LA DO FA MI or RE TI MI LA as he always has, and the only thing he needs to keep in mind in reading new music is that "LA" is now the central tone, whereas in major, it was always "DO." This makes it possible for him to deal with music in the minor mode from practically the very beginning of his music reading. It also means that he never has to unlearn anything, but simply to widen and extend his concepts. In other words, he learns once and for all that a certain combination of sharps

and flats in the signature means that "Do" has a certain location on the staff; and all he needs to do when he begins to read in minor, is to learn that his "DO" is not always the central tone. But in making the tonic minor approach, it becomes necessary for him to unlearn what he has previously learned, and to discover new ways of determining the signs by which he may tell when a certain signature means that "DO" is not where it used to be, but is now in quite a different place. And when the music modulates, the whole process of reading from the tonic minor basis becomes almost hopelessly complicated.

We realize, of course, the absurdity of considering that the minor scale begins on 6, as has sometimes been taught. But we consider this simply as a misunderstanding and mis-use of the system by those who are ignorant of the true significance of the minor mode as a musical phenomenon; and we ask that the entire profession of school music supervisors shall not be condemned because of the lack of musicianship of the few.

The question of which approach should be made has arisen most often in connection with harmony teaching, and we freely concede that here there may be certain advantages in the tonic minor approach. But the great bulk of children over the country do not go into harmony study, consequently the procedure which is simplest for the many should prevail. Furthermore, those who have had experience report that if the children have really become thoroughly familiar with the tonal effects of the minor mode through the relative minor approach, they have no particular difficulty in switching over to the tonic minor system when they elect courses in harmony in the high school.

Last, but by no means least in importance, in considering the arguments for the use of the relative minor approach is the fact that the employment of "LA" as the minor tonic comes through experience to appeal to the affective consciousness and thus differentiates the minor mode from the major mode in the feelings as well as in the intellect. Many things in music are sensed or felt rather than known. The minor mode represents above everything else a different mood, a different feeling. This mood is not necessarily sad as is popularly believed, but it is certainly *different* from the feeling aroused by the major mode. The recognition of this difference in mood is highly important from the standpoint of music appreciation, and anything that helps the child to become conscious of it is therefore to be considered desirable. In the tonic minor approach, the keynote of both major and minor is the same. But in the relative minor one, the minor tonic "LA" easily becomes impregnated with the different feeling that characterizes the minor mode, thus automatically bringing about the very thing that the teaching of Music Appreciation often has to labor so long to obtain, viz., a proper feeling discrimination between the two modes.

It is because of such considerations as these that the members of the Council feel like recommending that the relative minor approach continue to be the method by which the children in the Public Schools of America study the minor mode in their work in sight singing.

(Signed) OSBOURNE MCCONATHY

CHARLES H. MILLER

KARL W. GEHRKENS, *Chairman.*

MR. GEHRKENS: The fifth part of the council report will be presented by Mrs. Clark.

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## Delegate to World Congress of Education

Edinburgh, Scotland, July 20-28, 1925

MRS. CLARK: In San Francisco in 1922 in connection with the N. E. A., a World Congress of Education was held with some fifty-one nations represented. A permanent organization was formed with Dostor Augustus Thomas, State Superintendent of Maine, as President, the meetings to be held every three years. The second meeting is to be held in Edinburgh, Scotland, July 20-28, 1925.

At the first meeting a conference was held with Doctor Stepanik, of Czechoslovakia, looking toward the formation of a Music Section. The World Congress was organized to promote world understanding. Music is the one common language, the common chord uniting all peoples. A world-wide singing of the folk songs of all lands will do more to secure world peace than disarmaments or courts.

Doctor Thomas has consented to form a Music Section and work is in progress securing slides of many songs printed in English, the official language of the Congress.

It is eminently fitting that this Conference take an active part in this American movement for world understanding through *music*. The Council of Educational Research therefore recommends that the National Supervisors' Conference appoint a delegate or delegates to the Music Division of the World Congress of Education.

It is suggested that doubtless some representative member of the Conference may be going to Europe this summer and would be willing to represent us in Edinburgh.

MR. GEHRKENS: This is the last item of the council report and in presenting the report for your adoption if you care to adopt it I would like to remind you that it includes not only the recommendation that Mrs. Clark has just presented, but the report of the council also includes a recommendation that the two reports, the one dealing with the matter of junior high school music, and the other dealing with the report of the grade teacher, be printed as early as possible, as council bulletins. I move the adoption of the report.

The motion was carried.

## Report of Committee on Resolutions

WHEREAS, the 18th annual meeting of the Music Supervisors' National Conference has been one of unusual enjoyment and profit.

BE IT RESOLVED, that we express to our genial President, Mr. Wm. Breach, and the officers of the Conference and to Mr. Paul Weaver, Director of the conference chorus and North Carolina Men's Glee Club, and Mr. Jay Fay, Director of the conference orchestra, our deep appreciation of their untiring labors to make the Conference a success. We wish also to express our appreciation of the untiring efforts of the State Advisory Committees in supporting the officers and in adding increased membership and interest in the Conference.

The Conference is under perpetual obligation to the Research Council for their different labors. There is no doubt but that the work which it does in working out the various problems of music education, is the most important bi-product of the Conference. To the members of this Council, we therefore express our deep appreciation.

Our especial gratitude is due to Mr. I. I. Cammack, Supt. of the Kansas City Schools, to the Board of Education, to Miss Mabelle Glenn, Supt. of Music and to her assistants and to the Principals and Teachers of the Kansas City Schools, and last but not least to children themselves for the beautiful and very unusual music work, which we have been privileged to observe.

Our thanks is also due to the Chamber of Commerce for their many courtesies, and to the J. W. Jenkins and Sons Music house for the loan of a large number of instruments. To the P. T. A. and music clubs for the delightful automobile ride. To the Management of the Baltimore and Muehlbach Hotels for their considerate treatment and to all others who have aided so generously in making the conference a memorable one.

To the various cities who have at great expense sent their High School organizations to participate in the Mid-West Musical contest, we express our sincere appreciation.

BE IT FURTHER RESOLVED; That this conference goes on record as expressing its appreciation to the Superintendents National Organization for the large consideration given to music during their recent meeting in Cincinnati.

Respectfully submitted,

MR. EDGAR GORDON, Chairman

MR. HARRY SEITZ

MRS. ELIZABETH CARMICHAEL

Resolution Committee.

## Report of Committee on Necrology

### IN MEMORIAM

HENRY W. FAIRBANK, Chicago Teachers' College.

ANNA COSTELLO, Assistant Supervisor of Music, Milwaukee, Wisc.

MRS. CHARLES H. MILLER, Rochester, New York.

PHILIP C. HAYDEN, Keokuk, Iowa.

We cannot say and will not say  
That they are dead—they are just away;  
With a pleasant smile and a wave of the hand,  
They have wandered into an unknown land  
And left us dreaming how very fair  
It needs must be, since they linger there.  
And you, oh you who the wildest yearn  
For the oldtime step, and the glad return,  
Think of them, faring on as dear  
In the love of there, as the love of here.  
We cannot say and we will not say  
That they are dead—they are just away.

Will the members of the Conference rise and join in singing, "Abide With Me."

Abide with me! fast falls the eventide;  
The darkness deepend; Lord with me abide!  
When other helpers fail, and comforts flee,  
Help of the helpless, O abide with me!

## Report of the Journal Editor

MR. GEORGE OSCAR BOWEN

It is not my purpose at this time to make a long speech or to read a long report, but just to touch upon some of the high lights of the Editor's work for the past year, and make one or two suggestions for the coming year.

The editing of the Journal for this past year has been a little more difficult for me because of existing conditions, that of going into a new field of work, and having the extra burden of organization of that work. For instance copy for the first issue of the Journal was prepared in Maine, the Journal was printed in Ann Arbor, Michigan, and it was mailed from Tulsa, Oklahoma.

We have continued the policy of former years, in not attempting to set up a conference policy from the office of the Journal. I don't think you expect that and I don't think it would be wise. But, the idea as I see it is to give the news in the field at large, and to promote the interests of the Conference. We try to keep up the appearance of the Journal, in the matter of paper, size, print, and so forth, and I believe we are making a decided advance in that respect.

Our printers in Tulsa are doing a much better class of work. They are much more careful, much more prompt, and you have noticed that since the October issue you have received them promptly on time. That has been a great help to me, and has taken a burden off of my shoulders in that I do not have to chase the printers all of the time after the material is in their hands.

I want to say a word about the subject matter in the different issues of the Journal; for instance in the March issue there are thirty pages of advertising. That is desirable. There were thirteen pages devoted to the conference, fifteen pages to articles, and fourteen pages to the different departments. Now, it is necessary to have all of that advertising and more if we can get it, but you know the Journal will not be of very much value to you or to our advertisers if it is all advertising. There must be something along with it, and if that proportion is too much I would be glad to have your individual personal reaction upon this detail, because our office is open to constructive criticism. I do feel that the proportion may be a little too much in favor of the advertising. Whenever you are attending a conference, a national, state, or even a county convention, and you hear an address that you feel would be of interest; and feel that it should be read by our people throughout the country, I wish you would put me in touch with it because the pages of the Journal should be open to just such inspiring articles.

For instance, an address such as was given at the junior high school section yesterday morning by the associate superintendent of Pittsburg should be read by every supervisor in the country, especially those interested in the work of junior high schools. It need not necessarily be on the subject of music to be of value and interest to all of us.

Last year's Book of Proceedings was the largest in the history of the conference. Four hundred and fifty pages. And it was also the most expensive,



but I think it carried a very faithful report of the Cincinnati meeting. That was a large meeting, a large number of sections, many activities, and they were all in the book.

This book was the easiest to assemble that we have had any experience with, because I took home from the conference at Cincinnati last year at least two-thirds or three-fourths of the material in typewritten form. The last things to come in are the reports of the state chairman. Some of them never come, and when they are missing from the book you know it is because they have never been received at my desk. The book was assembled and printed in Ann Arbor, sent to Chicago to be bound, and then down to Tulsa to be sent out. That made the book more expensive, but conditions prohibited any other arrangement. This year the work will be done in Tulsa, and there will be a considerable saving in that respect.

The next thing I want to speak about is the mailing list—and that is always before us. You know when we started out to compile this list four years ago there were many who said it would be impossible for us to do it because of the expense, but President Gehrken and a number of others in the conference felt that it was one of the things that should be done, and so we went at it, and it has proved to be the biggest job there is on the Journal. If it was simply getting the material together, editing it, and having it printed and sent out it would be a comparatively small job, but the mailing list is always before us, and there is not a day goes by but that we make several changes.

I wonder if you realize that last year after school opened, September and October, we made about four thousand changes in the list. We guarantee return postage on all Journals from and three hundred to four hundred Journals of the early issues are returned. Now that is valuable to us because it helps us to keep the list as up-to-date as possible, and I believe you will find if you investigate that it is better than ninety per cent correct. Of the addresses you people have given to the treasurer here at least thirty per cent of them will be changed next September.

You will be interested to know that over one hundred and fifty copies of the 1924 Book of Proceedings were returned to our office because members did not think to give us their change of address. We paid postage on them to send them out, and we paid postage to get them back. I still have a list of eighty names of members of the conference last year whom I have not been able to locate.

Now our advertising. I wonder if you read it. So many people tell me that they read every word in the Journal including the ads, that I think it must be quite universal, and therefore our advertising is getting results. From a full page ad that appeared the first time in the February Journal, we received a letter saying that seventy-five returns had been received within a month, and they considered that very large. Well now that is what sells advertising for the Journal. The other morning I went out in the lobby and inside of an hour sold over a thousand dollars worth of advertising for next

year to new advertisers. We have something to sell, but we have to keep the Journal up in order to make it attractive to our advertisers. I hope in looking over the journal you will take account of the people advertising with us. When ordering music or anything from these people, I wish you would tell them you saw the adv—whether you did or not—in the Journal. You know it is there.

I shall not attempt to make a financial report at this time, except to state that we are coming through the year with adequate funds, I believe to take care of all expenses. For a more specific and less extended financial report of the Journal see the Book of Proceedings.

I want at this time to thank you and tell you how much I appreciate your giving me this job for another year. That is not entirely sarcasm either because I want you to know I thoroughly enjoy doing the work. It is enjoyable, and if I can serve the conference best in this way I feel it is the least that I can do, and the finest appreciation you give me is your response with things when I ask for them. I would appreciate it still more if you would do things when I don't ask for them, because there are many ways you can help.

MR. DYKEMA: Mr. President I move this report not only be accepted, but the thanks of the conference be extended very heartily to Mr. Bowen for his not only devoted but extremely effective services. I don't know as it is worth while to make comparisons, but I don't think there is anybody in the entire conference making a larger contribution toward the advancement of music in our country than is Mr. Bowen through the Journal. I think he certainly deserves our very warm thanks, in addition to accepting his report.

(Whereupon, on motion made, seconded and carried the Editor's report was accepted and the thanks of the conference extended to Mr. Bowen.)

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## A Message to the N. E. A.

Presented at the Annual Meeting in Cincinnati, Ohio

Mr. Chairman and Members of the Department of Superintendence of the National Education Association:

The Music Supervisors' National Conference hopes that you will pause for a moment, not unwillingly, to take the hand that it extends to you in greeting and hearty felicitations.

The Conference, which it is my honor now to represent, numbers over 3,000 members. It is our hope and expectation that we will have 4,000 members when we convene in Kansas City, Mo., next month.

You have seen music education grow prodigiously in strength and stature in the last fifteen years. You yourselves have sympathetically and vigorously aided that growth, and are giving music generous attention on your program. I would have you recognize that the greatest factor in this development is the Music Supervisors' National Conference.

Our Conference has grown so large, and desires for extension of its benefits has grown so great, that two sectional conferences, the Eastern and the Southern, have been organized; and more are on the way.

Music can not solve rational problems, but it can create an atmosphere in which the intellect may move forward to its conquests happily and on winged feet. It cannot increase material production, but it can attune the clanging sounds of industry to tones of hope and aspiration. It can not win wars, but were it rightly heard it would subdue the bitter erancors of the human heart until

"The battle flags were furled  
In the parliament of man, the  
Federation of the world."

It may not be without sin; but brutality, hardness of heart and all un-social action is alien to it.

In this city, which has given music a conspicuous place in education since 1844, which has maintained a Music Festival of international renown since before the Civil War, which maintains this hall in which you now sit as a temple of music, and which now has a director of public school music and superintendent of schools who have lifted music to a leading place among the schools of the nation, it is peculiarly fitting for us to give it a moment's thought as a worthy factor in education and in human life. Do nor fear it in your schools. It will not weaken, but will energize; will not degrade but will ennoble; will not disturb and unsettle, but will still, organize, and coordinate many upward impulses.

I thank you.

(Signed) WILL EARHART.

## Report of the Treasurer

MR. A. V. McFEE

The enrollment at the present time is approximately 2,407, which is perhaps about 75 or 100 more than ever before in the history of the organization. You remember at Cleveland our enrollment was 2,700; that included some associate memberships which we expect to count on later but we never

received any money for them. There is associate membership here of 408. This is not carried out because I imagine there are on our desk sixty or seventy-five to add to this and I expect to go home and find from fifty to two hundred more.

The total receipts for the year are approximately \$6,500.00. That does not include the local receipts for the two dinners, the informal dinner and the formal banquet. That goes through the treasurer's hands. I think we should pass a rule here that reservations made for plates at the banquet should be paid for by the person making the reservation whether he attends or not.

The local receipts will amount to about \$3,500.00 and I will pay out of that about \$3,700.00 I guess. The extra part in this way always costs me about \$300.00 for these banquets for sometimes these committees get very artistic and buy a lot of flowers and decorations and that costs considerably. The new registrations for this year are about 800; I expected it to run about 900 and that is better than usual. That is speaking well for the Music Supervisors' Journal because it brings each year a lot of new blood into the organization.

The present number of contributing members is 98. I have five more in mind at the present time, and Mr. Breach always has his pocket full of them and I expect that will run to about 110. Let me say in regard to contributing membership it is not necessary to send \$7.00. You do not have to renew and then pay for a contributing membership. Five dollars renews membership and puts you on the contributing membership roll. The renewals for the year is about 1200. I have in my files the names of approximately 4,000 people who have not renewed their membership. If we could devise a system for some one to keep after those that do not renew and keep them in the Conference our membership would be something like 7,000.

The attendance of the present meeting is approximately 1,250. In these Conferences the report usually goes out about the second day that we have a wonderful meeting with 3,000 or 4,000 present. You must remember that to place 1200 people in one room will make an enormous looking crowd, so that our usual attendance at the Conference is from 1000 to 1300. I believe we did at Cleveland go a little better than 1200.

The expenditures this year have been almost negligible; all bills have been held out, the bills for the books, etc., and we are taking our time about sending a check in return; for, we want to make collections and I want to be away ahead after I pay for last years bills. The Conference bills outstanding will be about \$5,000.00.

Of course I appreciate deeply your giving me this job. It is a wonderful job. You never get lonesome at it, teaching four or five college classes and attending rehearsal, and then going home and finding about 150 letters on your desk to be answered. All of them want them answered the same day they are received and people ask why in the world I don't send them their refund and their receipts.

I will further ask you to please assist the Treasurer by sending your change of address directly to Mr. Bowen of the Journal. I have no use for it in my office at the present time and if it comes to me I have to relay it to him and that sometimes causes delay.

The report of the Treasurer is never audited until it is prepared for the Journal. So this is only a preliminary and approximate report.

PRESIDENT BREACH: I have been asked to express in a word a thought about the contributing membership. This new form of membership was decided upon last year and the fee is \$5.00. The idea was that a great many people interested in the welfare of the Conference are pleased to have this opportunity to contribute in a definite way some money to be at the disposal of the Conference, the National Research Council, etc., as contributing members. We have found many interested who wanted to make this contribution, particularly people who are interested in music, and people of means, and this is a very excellent opportunity for them to take part in the work. I think we can increase this list of contributing memberships very materially. We went from twenty-five to over one hundred this year.

A VOICE: Mr. Chairman at this time I would like to move that the thanks of the Conference be extended to Mr. McFee as well as to his good wife.

A VOICE: I second the motion.

PRESIDENT BREACH: You have heard the motion. I think we will stand and endorse that unanimously.

PRESIDENT BREACH: We have one matter of business held over from last year and that is the matter of the Sectional Conferences, I will ask Mr. Dykema to make that report.

## Report on Sectional Conferences

MR. PETER W. DYKEMA

You will remember that this matter was presented last year and discussed at considerable length and it was decided that it should lie over for a year and that during that period we should have as wide discussion as possible of it. That has been carried on very extensively and with very excellent result in the columns of the Journal and it is not my desire at this time to review the discussion. It is a plan looking to biennial meetings of the National Conference and biennial meetings of the Sectional Conferences on the alternate years. I think this is clear in your minds, the arguments for and against. I wish to state merely that a definite amendment to the Constitution was proposed, in accordance with the provisions of our document at Cincinnati so we are in condition now to act upon the plan. I wish merely to change slightly that amendment before I present it to you and mention one or two facts concerning it.

As submitted to the Journal and as printed in the amendment it is that we should hold our meetings biennially. Now, one or two remarks concerning that. There are at present two sectional Conferences, the Southern Conference and the Eastern. The Southern Conference, has, I believe, unanimously voted in favor of the biennial plan. The Eastern Conference after a very long, a very fine and frank discussion, also voted in favor of it by about a two-thirds vote.

In suggesting that the biennial Conference begin in 1926 the idea is this, that during this 1926 Convention—and a part of the recommendation in connection with this amendment is that the president for the ensuing year shall make announcement of this fact and see that a portion of his program is devoted to sectional Conference work, at which time it is hoped there will be meetings for the organization of various groups who will be in a situation to effect their plans for the Sectional Conference which will, to a large extent, go in effect in 1927, during which year there will be no National Conference.

I have no desire at this time to resume the arguments except to state what I did state in my brief letter to the Journal that we may as well frankly admit that the case is not all one way. There are things to be said in favor of continuing the present policy, but I believe all things considered we shall make for the enlightenment of the larger number of people in the Conference by the new plan rather than by continuing the old; and thereby we shall forward the purpose for which the Conference is formed, namely, the strengthening of music education in this country.

It is with this purpose, Mr. President, that I propose we attach an amendment to the Constitution as stated in the Journal. The motion is as follows: That Article 7 of the Constitution shall be amended to read: "Section 1. The Conference shall meet biennially beginning in 1926," and the remaining portions of the Article are to remain unchanged.

MR. GEHRKENS: I second that motion.

PRESIDENT BREACH: You have heard this motion which has been seconded. What is your pleasure?

MR. KENDEL: Mr. President, I feel that we should take a careful thought before we take any step to interfere with the National Organization of the Music Supervisors' Conference. We should think very carefully and I might say prayerfully over it and I still see it only in the light in which I saw it last year and which I also expressed in the Journal. I feel that the Sectional Conferences, the Eastern, the Southern and the California Conference are needed, but I feel that the country which we represent may suffer very greatly from any attempt to interfere with or to expand the present plan. I will explain my reason why.

In Colorado we are comparatively sparsely settled; it is a large territory with few people and small towns and a very small number of music supervisors, comparatively. I think we would lack something which is big and

vital in our music if we should limit our yearly association to this Western Conference. We would have such a small delegation present we could not finance a Conference. Our people in view of the long distances they would have to go, could not attend the meetings, and I think I voice the voice of the Colorado people in opposing this measure, if they have to go so far and remain segregated in their various relations. I think it would tend to segregate us into Sections when we should remain united. I think we can see the same old problem arising which arose when our fathers founded this country if we are going to be individual, separate states. I think united we stand and divided we are liable to have a very bad fall. I think a National Organization that meets every two or three years is going to lose its entity. The people in the Central District are going to think it is up to them to make their district as big as the National. I think we are going to lose the big idea. I should regret very much to see us take any step that would not be wise.

Another thing, the matter of the Journal. I think there is a thing that is of very deep importance. If we have isolated districts the Journal is going to have to report not only one Conference but possibly five or six, and the machinery is going to be very difficult to handle, I know in our own section it will take our entire membership to run the meetings and we would have nothing for the general fund unless there is to be a provision whereby all of the funds are to be in one Clearing House and the small districts get their pro rata of the receipts. Otherwise we cannot bring in leaders, cannot pay their expenses. Therefore, Mr. President, while I have no desire to be narrow in my view, I still feel the division would work a hardship in different parts of the country.

MISS STELLA ROOT: The people in the Twin Cities, (Minneapolis and St. Paul) are very much in need of the inspiration of large numbers and our young people whom we are sending out to our teachers colleges we pick to become members. They send in their money but never get the inspiration from attending a Conference. I would be delighted to have some of my young women just teaching in their second year to have just one day of this Convention. They cannot afford it because they want to get a degree and they cannot get a degree and come to the Conference. I think with the present plan the young people cannot afford this at all. I think the Sectional Conferences and the National should remember that we have to create a path for them, because many, many young people cannot afford it until they get up into the larger salaried positions.

MR. WM. B. KINNEAR: Mr. President, take the odd years beginning with 1926, five years will be absorbed, three by the Sectional Conferences and the other two left to the National Conference. Then how are they going to get their biennial meeting when they take two and the other three years. This will give these Conferences an advantage and I believe the South has too much independence to submit to that. I do not believe it is right. I know they propose to charge us 50% more for membership and give us one-half the number of meetings, but I do not believe in that.

There is another point I will make and then I will sit down. I do not believe the National Conference should meet East of Pittsburgh, south of Cincinnati, west of Lincoln, or north of Minneapolis. All of our meetings, ex-

cepting three, have been held near or within those cities and that is the territory that gives us most of our memberships and I do not believe in going outside of that limit. I think we should confine ourselves to that territory and not go further away from the Central territory which furnishes the means. I also would like to know what right has this Conference to dictate to the Eastern or the Southern Conference?

MR. FRANK A. BEACH: Mr. Chairman, I want to go on record in favor of Mr. Dykema's motion. I think it was the intent of that motion that in the meeting of 1926 we should work out these problems. Personally, I believe Kansas is enough interested in music to favor an annual meeting, but I do not believe it was the intent of the motion to group any particular number of states, because we can let that work itself out later. And so in the matter of the Eastern and Southern Conferences I believe we will find them willing to cooperate and that we are not legislating against them.

MR. RICHARD GRANT: Mr. Chairman, I would like to read you this resolution which was passed by the Eastern Music Supervisors' Conference at the last meeting in favor of the trial plan.

"RESOLVED, That the Eastern Music Supervisors' Conference favors a trial of the plan for a closer inter-relationship and cooperation of the National Music Supervisors' Conference and the various sectional conferences; that it favors the consideration of a plan leading to biennial meetings of the National Conference and biennial meetings of the sectional Conference on the alternate years; that the plan be limited to an experimental period of a short term of years; that the Eastern Conference is prepared to enter into negotiations through the Advisory Council as provided for in the Constitution."

This means we believe the time is coming when the various Sectional Conferences will have a closer relationship to the National. We believe any plan that will permit of the closer relationship between the Sectional Conferences and the National is fundamentally sound. People of the west want to know more about the people of the East and I am mighty certain we of the east want to cooperate with the west. I think the plan will automatically make several Sectional meetings. If the plan went through, the requirements of attending the National meeting where it might be held would prevent a great many from attending from a financial or a geographical standpoint. That would make stronger state meetings and with stronger state meetings and stronger Sectional meetings they would have a chance to discuss their own minute problems. The problems of the South are different from the problems of the East, and these of the East are different from those of the West, and many of us would not need to attend but one meeting, and then send representatives to the National. There would be a longer period of preparation, a two year period, meaning a stronger meeting and better information and would stop a waste of time.

MR. FRANK A. BEACH: Mr. President, may I rise to a point of order? I am wondering if there are not other sections relating to the election of officers, etc., that should come up at this time in connection with this motion.



MR. DYKEMA: In order to include that, possibly I should say that any Section of the Constitution which would be in contradiction to that motion should be amended so as to be in accord with it.

PRESIDENT BREACH: You have heard the motion and the suggestions. If there are no further remarks, those in favor will say "Aye" and those opposed "No."

PRESIDENT BREACH: I think it is carried. There are 103 votes for it and 37 opposed. It is carried and is so ordered.

MR. HAROLD COMPTON, (Altoona, Penna.): Mr. President, in view of the fact that so many members of our Conference left last evening and that some of them are not here at this time, do you think it wise and just for possibly these few persons to take definite action on so vital a thing as this?

PRESIDENT BREACH: This business meeting was known and announced to the members and I think they should be here if they are interested in the decision.

We are now ready for any new business.

MR. DYKEMA: Mr. President, I have this motion to present for the appointment of a special committee on Constitutional Revision to report to the next annual meeting on proposed amendments to the Constitution. The Constitution, which is exemplified by a query of Mr. Breach, is a series of reactions which have not always been done with a knowledge of all the other points involved. I believe the time has come for a careful study of the Constitution to see that it is consistent with itself. Moreover, there are other matters which I believe a committee so appointed which is thinking actively and constructively on this matter might desire to consider for the purpose of presenting to the Conference when it meets next year. The one particular matter that I have in mind is the way in which the nominating committee is selected. I think all of you have felt that since the opening of the Conference you are supposed to take up the names of seven people who would make a good nominating committee. You have no list from which to draw those names and only your own imagination, and while that is easy for those well acquainted with the Conference it is impossible for those who are not.

Therefore, having these two facts in mind I have prepared the following motion:

"Moved that a special committee on Constitutional revision be appointed by the Research Council from its members to report at the next meeting on the following proposed amendment to the Constitution and such other changes or additions for the Constitution as may come to their attention.

The particular amendment I am submitting is:

"To amend Article VI of the Constitution by adding to the second sentence, 'From fourteen names submitted by a committee of at least five past presidents appointed by the President.'"

In other words the idea is this—The Committee of the five past Presidents shall have read them; each person has to register at the beginning of the

session and from these fourteen names each person as he comes in, will check off seven, which will therefore serve as a guide and will also mean, probably, that it is from the registration of almost the entire Conference in this important matter of the selection of the nominating committee. I move the adoption of the motion.

MR. KENNEAR: I second the motion.

MR. GEHRKENS: Mr. Chairman, I am thoroughly in sympathy with the suggestion but I am wondering about the form of that motion, whether it is just in the proper form. I would much dislike to tie the hands of the committee, neither would I like to tie the hands of the incoming presidents. May I suggest a substitute motion?

Moved that the incoming president appoint a committee to study the matter of selecting the nominating committee and if possible to make recommendations in 1926 for an improved method of procedure. It is suggested that this committee meet and study the Constitution and suggest minor improvements in phraseology.

MR. DYKEMA: Well, I see no particular difference as it all has the same object, but if you think yours is better it does not make any difference with me.

MR. GHERKENS: It seems to me that an impartial study of the language of the Constitution should be made without any suggestions.

PRESIDENT BREACH: You have heard the motion which has been made and seconded and you have heard the amendment. Is there any discussion? If not those in favor will say "Aye" and those opposed "No."

The motion carried and is so ordered.

MR. H. O. FERGUSON: Mr. Chairman, for a number of years we have turned our attention to singing and then to instrumental music and then to vocal music. Now, we have been studying music appreciation and because of the ever increasing interest and the widespread desire to know more and better methods of teaching music appreciation, I should like to move that a standing committee be appointed on music appreciation and that a regular section, such as the instrumental section be organized in the Conference.

A VOICE: I second the motion.

PRESIDENT BREACH: It has been moved and seconded that a standing committee on music appreciation be appointed by the Conference. Is there any discussion? If not, those in favor will say "Aye," and those opposed "No."

The motion carried and is so ordered.

MR. BEACH: Mr. President, in the matter of musical contests we find that Michigan is this year holding 5 state contests, Nebraska 3, Kansas 7, Oklahoma 6, and other states quite a good many, and also on our program is included a large number of musical competitions. Immediately at the end of our contest we have to go through several thousand copies of music from "F"

to "G" and submit it to find that nobody likes it. This is one of a number of problems. Mr. Beattie, Mr. Ferguson, Mr. Burroughs and a large number of others who are engaged in these things have the same problem. The society for the advancement of music has expressed to the Research Council its interest and willingness to give assistance in this matter.

I move, Mr. President, that the incoming President be empowered to appoint a permanent committee for the promotion and handling of competitions of vocal music. That in no way interferes with the investigation of the Council, which is a deliberate body.

MR. GHERKENS: May I ask if you include the committee on instrumental music?

MR. BEACH: I do not, because the committee has had that under consideration.

MR. GORDON: Mr. Chairman, I would like to second that motion. I would like to ask if he means that that committee shall be permanent.

MR. BEACH: No, sir.

PRESIDENT BREACH: It has been moved and seconded that the President appoint a standing committee for discussion in vocal music and for the promotion of competitions of vocal music.

The motion was carried, and so ordered.

MRS. BENSON: Mr. President, in order to limit myself to the shortest time possible I would like to read from the following letter, which is an appeal to all friends of the beautiful and all lovers of music.

"After seventeen years of almost unparalleled perseverance and tenacity of purpose in following her great ideal, Mrs. Edward MacDowell has at last won most merited and significant recognition in the Pictorial Review's recently announced Annual Achievement Award for 1923, which becomes the more significant as one studies the avowed purposes of the Award and the remarkable character of the Jury of Award.

As is well known the financial burden of maintaining the MacDowell Colony at Peterboro, New Hampshire, has fallen largely on Mrs. MacDowell. With increasing years her annual recital trips from coast to coast are becoming more and more difficult for her. In order to make permanent the demonstrated value of this Colony in American Art-life and to relieve Mrs. MacDowell of further burdens in raising funds for its support, the Board of Directors of the Edward MacDowell Association, Incorporated, of New York, has resolved to raise an endowment."

In the Pictorial Review's \$5,000.00 Annual Achievement Award for the year 1923, we find that has been won by Mrs. Edward MacDowell. The award was announced for the "American Women who makes the most distinctive Achievement, through individual effort in the Field of Art, Industry, Literature, Music, Drama, Education, Science or Sociology." The objects of the Award were three:

First, to bring to the attention of America, and of the rest of the world, the creative work of our active women of today.

Second, to make it possible for at least one of these women to enjoy a period of relaxation or a period of concentrated efforts unhampered by the necessity of earning money.

Third, to find and present to the public intimate stories of the life and work of the great women of our day.

So, Mr. President, I move that our Treasurer be authorized to receive contributions for the "Mac Dowell Endowment Fund" and forward the combined amount in the name of the "National Music Supervisors' Conference."

A VOICE: I second the motion.

PRESIDENT BREACH: It has been moved and seconded that our Treasurer be authorized to receive contributions for the MacDowell Endowment Fund and forward the combined amount in the name of the National Music Supervisors' Conference. Those in favor will say "Aye", and those opposed "No."

It is carried, and is so ordered.

MR. GIBSON, (Baltimore, Md.): Mr. President, I have been asked by the rural section of the Conference to present a recommendation which I think will probably need no further action. The recommendation is as follows:

"That the demonstration in rural school music of this year be repeated next year and be given a place on the program of the General Sessions. I think it needs no further action. They simply wanted it brought to the attention of the Conference.

DR. VICTOR L. F. REBMANN: Mr. President, a great number of high schools have experienced the demand for instruction in advanced Harmony and music, and since some have considered this as college training and therefore not worthy of credit in the Senior High School, I desire to present a resolution. Correlation of this sort by the individual State Department is of national importance since such a correlation may be ineffective and separate. This situation was presented at the Cincinnati meeting of the Harmony section, and it has also been explained to the Harmony section of this Conference. This section has appointed a committee consisting of O. E. Robinson, and Arthur O. Andersen of Chicago and the speaker to present the following resolution:

"WHEREAS, A yearly growing number of high schools experience the demand for instruction in advanced Harmony and appreciation of music, and,

"WHEREAS, It is a statistically proven fact that in many high schools, these courses are presented with satisfactory success,

"BE IT RESOLVED, that it is the sense of the music supervisors' National Conference, that advanced course in Harmony and in Appreciation of Music are well within the scope of secondary music education." I move the adoption of the resolution.

MR. OWEN, (San Francisco): Is that put as a motion? If so, I will second it and will add that I very heartily agree with you.

PRESIDENT BREACH: You have heard the resolution. Those in favor will say "Aye"; those opposed will say "No."

The resolution is adopted.

MR. GORDON: Mr. President. The Board of Directors want to present a question of whether or not it will be proper to copyright the "Bulletins" in order that they may be controlled, and thereby earn some additional revenue. There is a very wide difference of opinion and the Board of Directors does not feel at liberty to decide the question themselves and they would like to have the opinion of the Conference on the matter.

MR. BOWEN: Mr. President, I think I am responsible for bringing this matter up. There have been recommendations that three new bulletins be published and no provision has been made for paying the expense. We have made good on the investment on Bulletin No. 1. Bulletin No. 2 has not paid for itself. Bulletin No. 3 will never pay for itself, and it remains to be seen what the other three bulletins will do in that respect. We sell them for ten cents a piece and in a case of a thirty page Bulletin, that is really below cost. The Bulletin on Instrumental Work will take at least thirty-two pages.

I did not have in mind originally the idea of copyrighting these Bulletins, but there is no other way we can protect ourselves because once they are printed anyone has a perfect right if they choose to reprint them. I think there should be some plan devised whereby we may have protection on these Bulletins for a period of time, perhaps a year.

CHAIRMAN BREACH: In order to expedite matters will some one make a motion.

MR. GHERKENS: Mr. President, I will make a motion that the Bulletins be not copyrighted. It seems to me the more widely they are disseminated the better.

A VOICE: I second the motion.

PRESIDENT BREACH: It has been moved and seconded that the Bulletins shall not be copyrighted. Those in favor will say "Aye" and those opposed "NO."

The motion is carried.

MR. DYKEMA: Mr. President, I will bring up another question which might be construed as having relation to that, but which does not necessarily have anything to do with it. That is, we are now in a position to consider what a large number of educational bodies are putting into effect, which is a permanent salary all the year for the secretary. I therefore, without speaking on that point, make a motion that the incoming President appoint a committee to make a recommendation a year from now on this subject.

A VOICE: I second the motion.

PRESIDENT BREACH: You have heard the motion that the incoming President appoint a committee to consider a permanent secretary for this organization and that the secretary be put on a permanent salary. Are you ready for the question?

Those in favor will say "Aye" and those opposed "No."

The motion is carried and is so ordered.

ADJOURNMENT.

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## A Resolution Presented to the Business Meeting

By VICTOR L. F. REBMANN, *Yonkers, N. Y.*, O. E. ROBINSON AND ARTHUR OLAF ANDERSON, *Chicago, Illinois*

WHEREAS a yearly growing number of high schools experience the demand for instruction in advanced harmony and appreciation of music, and

WHEREAS it is a statistically proven fact, that in many high schools these courses are presented with satisfactory success,

THEREFORE BE IT RESOLVED, that it is the sense of the Music Supervisors' National Conference, that advanced courses in harmony and in appreciation of music are entirely within the scope of secondary music education.

### *Reasons For Resolution*

(1) The New York State Department of Education is about to rule that harmony and appreciation of music, taught in excess of one year are beyond the limits of high school work.

(2) Resolutions, similar to the enclosed, were adopted by the harmony conference of the M. S. N. C. at Cincinnati and by the business meeting of the Eastern Music Supervisors' Conference.

(3) This resolution is of national application, since the adoption of the regulation, as formulated by the New York State Department may easily influence other states in a similar direction.

## TREASURER'S REPORT

The Treasurer begs to submit the following report for the year 1924-25 as of June 1, 1925:

## RECEIPTS

|                            |             |             |
|----------------------------|-------------|-------------|
| Balance from 1924.....     | \$ 1,750.30 |             |
| Renewals.....              | 2,338.00    |             |
| New .....                  | 2,672.00*   |             |
| Associate .....            | 856.00      |             |
| Contributing.....          | 505.00      |             |
| Sundries & Books.....      | 247.15      |             |
| Exhibitors .....           | 1,543.00    |             |
| Banquets, dinners etc..... | 3,559.00    |             |
|                            | <hr/>       |             |
| Total .....                |             | \$13,470.45 |

## DISBURSEMENTS

|                                                                      |             |             |
|----------------------------------------------------------------------|-------------|-------------|
| Printing, including 1924 Book.....                                   | \$ 3,839.71 |             |
| Clerks.....                                                          | 526.72      |             |
| Postage, including postage on Books .....                            | 380.00      |             |
| Refunds on memberships & banquets .....                              | 32.50       |             |
| Sundries.....                                                        | 394.27      |             |
| President's expense account.....                                     | 612.08      |             |
| Membership Campaign.....                                             | 162.64      |             |
| General Conference Expense, including banquets,<br>dinners, etc..... | 6,416.72    |             |
| Research Council.....                                                | 178.81      |             |
|                                                                      | <hr/>       |             |
| Total .....                                                          |             | \$12,543.45 |
|                                                                      |             | <hr/>       |
| Balance .....                                                        |             | \$ 927.00   |

\* \$40.00 of this sum came in from delinquent members. The balance due having been paid later and charged off in sundries.

Respectfully submitted,

A. V. McFEE, *Treasurer.*

FINANCIAL REPORT OF THE EDITOR OF THE  
MUSIC SUPERVISORS' JOURNAL

1924-1925

RECEIPTS

|                                                 |             |
|-------------------------------------------------|-------------|
| Balance on hand July 1, 1924 .....              | \$ 120.28   |
| Advertising—5 issues of Journal.....            | 8,593.54    |
| Contributions to Journal Fund .....             | 204.65      |
| Sale of Bulletins.....                          | 76.68       |
| Sale of State Lists .....                       | 672.27      |
| Sale of Books and Membership Fees .....         | 218.57      |
| Treasurer—Postage for Book of Proceedings ..... | 260.00      |
|                                                 | <hr/>       |
|                                                 | \$10,145.99 |
| Accounts Receivable—Advertising, Lists etc..... | 1,447.54    |
|                                                 | <hr/>       |
| Total Receipts .....                            | \$11,593.53 |

EXPENDITURES

|                                                      |             |
|------------------------------------------------------|-------------|
| Office Expenses.....                                 | \$ 3,006.22 |
| Salaries, rent, light, telephone, etc.               |             |
| Printing.....                                        | 4,710.35    |
| 5 issues of Journal, bulletins, etc.                 |             |
| Postage .....                                        | 1,193.58    |
| 5 issues of Journal, bulletins, correspondence, etc. |             |
| Book of Proceedings .....                            | 547.49      |
| Express, postage, mailing, etc.                      |             |
| Treasurer's Office.....                              | 211.00      |
| Books of Proceedings and Membership Fees.            |             |
|                                                      | <hr/>       |
| Total Expenditures .....                             | \$ 9,668.64 |
| Balance on hand.....                                 | 477.35      |
| Accounts receivable.....                             | 1,447.54    |
|                                                      | <hr/>       |
|                                                      | \$11,593.53 |

Respectfully submitted,

GEORGE OSCAR BOWEN, *Editor*.



## Reports of State Chairmen

### ALABAMA

MISS MAY ANDRUS, *Montevallo, Chairman*

There is an awakened interest in music throughout the state which is evident in many ways. It is a pleasure to report that we have more than doubled our membership in the National Conference this year.

In addition to the Music Supervisors in the state there are teachers of Public School Music in the normal schools and colleges. In many of our small towns a teacher is engaged who has had some musical training and can combine the teaching of music in the schools of the town with that of some other subject.

Training in Public School music for the student who is to become a grade teacher is given in all of the normal schools and in all of the colleges where there is a normal or teacher training department. In addition to this Alabama College, at Montevallo, offers courses for the training of music supervisors under the direction of Miss May Andrus. There are two courses; one of two years training granting a certificate, and one of four years training granting the Mus. B. degree.

The State Educational Department requires that certain minimum essentials of theory and sight singing be taught in all grammar schools, and music appreciation in Junior High Schools. A state adoption of school music books has been made. The State Department, also, requires that all summer school courses in the normal schools and colleges where teachers are trained shall have a required course in Public School music; full college credit is given for this work. Music is an accredited subject in the high schools where the teacher of music is a certified teacher. All of our colleges and normal schools accept from  $\frac{1}{2}$  to 2 units of credit for entrance.

The State Federation of Music Clubs has a very active Public School Music Department and has done a great deal to stimulate interest in securing music supervisors and well-trained teachers of applied music in our towns and cities. The State Federation of Women's Clubs has created interest in music memory contests and in placing in the public libraries music, books on music, pianola rolls, and phonograph records. This organization is divided into 7 districts, and the 4th district has raised a loan scholarship fund of \$500.00 a year which is granted to a girl from this district for the supervisors course at Alabama College, Montevallo.

The Alabama Educational Association this year opened every general session with singing by the entire body of members. There is a music section devoted to Public School music and programs are arranged with the idea of interesting the supervisor as well as the grade teacher.

Our cities are all accomplishing a great deal. Birmingham, the largest city, is doing excellent progressive work in the music department. In addition to the regular school work there are special teachers for music appreciation, instrumental classes and special concerts for children by the visiting symphony orchestras.

Next season the meeting of the Southern Conference in Birmingham, with a day spent at Alabama College, Montevallo, will do much to stimulate interest in Public School music in our state.

## CALIFORNIA

GERTRUDE B. PARSONS, *Los Angeles, Chairman*

The most diversified and complete Courses of Study are given to satisfy the desires and requirements of students in Elementary Grades, Junior and Senior High Schools, State Normal Schools, Colleges and Universities. There are so many phases of music offered, students find no difficulty in making a choice.

In elementary schools, Memory Contests are successfully conducted. Music functions in the life of communities through concerts and festivals. Choral organizations, bands and orchestras are especially effective in community life. Rural schools are receiving special attention and supervisors are employed to arrange courses of study for the same and to aid teachers with constructive plans.

Of the sixteen units required for graduation from Senior High Schools nine *may* be secured in music, although this is rarely accomplished, save by most gifted students. The School Music Bulletin, a California publication of recent date, is finding a valuable place in the work of many music teachers.

The State Board of Education calls a State Conference of all music teachers, annually, the meetings alternating between the Northern and Southern parts of the State. The three day session is full of interest to all and a potent influence is felt for progress and constructive policies.

At the recent Conference held at Pomona College, a California State Music Teachers Association was formed, which will work in conjunction with the State Board Conference, making each a stronger, and more forceful body.

## COLORADO

JOHN C. KENDEL, *Chairman*

The enrollment from Colorado this year will be considerably in advance of any previous number that have joined the conference. An increased interest in the conference has been made manifest, and the musical activities of the state have been making rapid strides.

The curriculum revision program in Denver has attracted state-wide attention. Elementary courses of study will be published during the summer. The junior and senior high school courses will be mimeographed and used as experimental courses during the school year.

The state contest under the auspices of the Denver Music Week Association met with unusual interest this year, thirty cities entering the competition.

Several towns have added music supervisors to their teaching corps, and everything indicates a marked growth of interest in school music.

## CONNECTICUT

M. D. MONNIER, *Hartford, Chairman*

There is not a great deal new to report, from the State, for the past year. Work in the various cities and towns having Music supervisor, has moved on in the same efficient manner as heretofore.

There is one feature of instrumental work that I would call attention to wherein the Music Supervisor may greatly benefit by co-operation with outside help.

All over the country the various Rotary Clubs are sponsoring Boys' Bands.

When the movement was first broached here I immediately got in touch with the rotary people and in consequence a band was organized using the brass players I have been instructing, as a nucleus upon which to build.

I had some twenty brass players that I was using in my various Grammar School orchestras. These players were performing on Tubas, Altos, Cornets, Saxophones and Slide Trombones. In addition I had a Drum Corps of six snare and one bass drum.

The Rotary Club purchased some forty instruments, thus allowing me to use my school instruments on a new lot of beginners and taking into the band youngsters who had ambition to learn.

We secured for a leader one of my former school orchestra boys, now the leader of the 169 Regt. Band, and rehearsals started.

By using the same Band Book in my school work that the Rotary leaders used, we were able to cover ground rapidly and now the Rotary Band is going in good shape; has been uniformed and has made several public appearances.

Both the Rotary Club and my school orchestra and Band work are greatly benefitted by this co-operation, which method of working I would recommend for serious consideration on the part of any supervisor desirous of utilizing the school material capable of playing a brass instrument.

## DELAWARE

RUTH E. STORMS, *Chairman*

Throughout the past year increased interest in the advancement of Music has been manifested in the State of Delaware.

A few of the most interesting events are: A Children's Concert, given by the Cleveland Symphony Orchestra, The Fifth Annual Christmas Carol Service given by the grammar schools of the City of Wilmington, the first Annual Orchestra Concert given by grammar school No. 28.

The following operettas are to be given: "The Gypsy Rover" by the colored high school, "Once in a Blue Moon" by the A. I. DuPont school and "In Arcady" by the Wilmington high school.

There has also been Song Recitals, Sight Reading Contests, Concerts by the Girls' Glee Clubs, the Boys' Glee Clubs and combined clubs. Several orchestras have been formed in the schools, and programs given by these organizations.

## FLORIDA

MRS. GRACE P. WOODMAN, *Jacksonville, Chairman*

Every one is talking of the "Florida Boom" and we hope it will be educational as well as commercial.

Of course the thing we need most is a Normal School. We have a good course in Public School Music at the Tallahassee College for Women, under the direction of Miss Zadie Phipps.

In 1922 the total number of Public School Music students was 48. This year the number totals 160. At Rollins College in Winter Park, there is also a Public School Music Department. Both of these courses lead to B. M. degrees. There is a growing demand all over the state for better qualified teachers, which is most encouraging. The College for Women and the State University at Gainesville both offer summer courses.

Tampa has put Music into the schools this year under a well trained supervisor.

A number of other towns and cities have the work well organized. Several cities report fine orchestras and bands. Credit is being given in Tampa, Orlando, Ocala, New Smyrna and Palatka High schools.

Here in Jacksonville, the work is growing rapidly as it is all over Florida.

Our two new Junior High Schools which were finished only a little over a year ago, are already filled to capacity. Each has a fine orchestra, and glee clubs in addition to the regular class room work. This year we correlated our Music Appreciation with the English very successfully. We are now in the midst of a city wide Music Memory Contest, which is to be one of the features of National Music Week.

I have two Normal classes in the high school this year, which I hope are going to help our local situation very much next year.

One of the gratifying things is the response this year to the membership campaign. We exceeded our quota, and while we are not satisfied we are encouraged.

I am unable to make as complete a report of the State activities as I would like, because of the failure of supervisors throughout the State to let me know what they are doing.

## ILLINOIS

E. B. BROCKETT, *Joliet*

Illinois is not behind in the sweep toward more and better music. Although we are not so far in our progress as to have a state department as some of our more fortunate neighbors, we nevertheless, are ever awake to the needs of our great commonwealth and do the thing we think the most practical in the light of a someday musical citizenry.

Class room instruction is carefully supervised in every fair-sized high and grade school in the state. Standard texts are used basically. The five normals and other training centers are doing all they can to train grade teachers in the fundamentals of school music. Many of the numerous conservatories have strong public school music courses. The Universities with the exception of one are doing their part to give to the people of the state a square deal in the way of music. Many municipalities are tending toward recreational plans that include music. Music memory contests seem to have the center of the stage at the present and are likely soon to give way to a broader field of striving for the supremacy in performance or memory prowess or the like. Band contests are gaining way and this year there being nearly twice the number of entries over last year. Music week, according to reports will be held in several cities. The festival idea is not yet as strong in Illinois as it should and will be.

We are coming, slowly but surely and, thank Heaven, voluntarily to the realization of music as the good citizens rights, music as his privilege, his spare-time occupation and his solace and rest from the toils of life, his strongest and best emotional expression.

## INDIANA

EDWARD B. BIRGE, *Bloomington, Chairman*

That school music in Indiana is in a state of healthful activity is indicated by the report of entries which have just closed for the state contest between high school musical groups to be held Saturday, May 8 as the concluding event of Music Week. The entries are about double those of last year, which was the first contest of the kind attempted in the state. There will be a total of 2408 contestants. Eighteen Indiana cities will be represented, twenty-three high schools with fifty-three organizations, grouped as follows:

Ten bands with a total of 407 members; ten orchestras with 368 players; eight mixed choruses totaling 627 members; sixteen girls' glee clubs with a total membership of 765, and nine boys' glee clubs with 246 members.

Attendance at the State Teachers' Association in October of each year is practically compulsory, which fact accounts for a large music section whose programs are of growing significance and helpfulness. At the last meeting a combined State orchestra of two hundred musicians from high schools in the state played under the direction of J. E. Maddy a varied program with fine balance of tone, finished phrasing and confident attack.

The new license law requiring the study of music for all candidates for elementary and rural teachers' license is functioning and music classes in teacher training institutions, normals and universities are filled to overflowing.

The state advisory committee in addition to the chairman consists of Ada Bicking, Evansville; Effie Harmon, South Bend; Lola Vawter, LaPorte; Reginald Brinklow, Goshen; Ernest Hesser, Indianapolis and Frank Percival, DePauw University.

## IOWA

MISS ELIZABETH CARMICHAEL, *Fort Dodge, Chairman*

Iowa is progressing steadily along the same lines of preceding years, with increased interest in different phases of instrumental music and contests.

The teaching of music is required by law, in all schools. Most systems of over 1,000 have special teachers of music, and many smaller towns and consolidated schools employ teachers who combine music with other subjects.

The rural schools are not neglected, many using standardized texts in conjunction with the use of the victrola.

The colleges are generally requiring a three years' course in public school music, and students are urged to get their B. A. in education.

The Federation of Music Clubs are backing public school music and doing much in furthering music memory contests.

The State Teachers' Association which meets annually in Des Moines has a strong public school music department. The Educational Council of the music section were granted their request to the Executive Committee to have a nation-wide known musician on the General Program. Dr. Hollis Dann being their choice.

The State Music Teacher's Association also have a school music section. And the sectional meetings of the State Teacher's Association, four in number, all have a music section.

State wide contests in Glee Clubs and Orchestras have been held in various parts of the State. These contests are under the management of the State Musical Activity Society.

The State Advisory Committee have made an active campaign for membership and attendance at the Kansas City meeting, with good results.

Iowa's greatest handicap is the constant changing of supervisors in the smaller towns, which causes an indifference in regard to membership or attendance at the meeting. The question being a matter of finance. The larger towns are better situated and the majority belong to the Conference and were in attendance at the meeting at Kansas City.

## KANSAS

GRACE V. WILSON, *Topeka, Chairman*

Music is making rapid strides in Kansas. Practically every town in the state has a supervisor, or a special music teacher. Rural music is also coming to the front.

Great interest is being taken in instrumental work. Several towns have introduced class lessons in piano, violin and wind instruments during the last year or so. In most schools there are flourishing bands and orchestras. The splendid contests at Emporia, Hayes and Pittsburgh, together with the many county contests are doing much to develop musical organizations even in the smallest village. In one town where there are less than 50 enrolled in High School, they have a 42 piece orchestra. These contests are sources of inspiration and there has been marked improvement in the type of work done from year to year.

More thought is being given to the preparation of supervisors and special music teachers. Several colleges have a 4-year course in Public School Music leading to the degree of Bachelor of Science of Music Education.

A Committee appointed by the State Music Teachers' Association is working on a plan for standardizing credits given for applied music. The State Federation of Music Clubs is cooperating and are urging the affiliation of High School Musical Organizations as Junior Music Clubs.

Many music memory contests have been held during the year. National music week will be observed in many towns. We feel that Kansas is wide awake musically.

## KENTUCKY

HELEN McBRIDE, *Louisville, Chairman*

Kentucky is happy to report progress throughout the State under our able State Director of Music, Miss Caroline B. Bourgard. Activities begun last year have been continued, enlarged, and public school music has been established in many towns.

A State Advisory Board was formed for the consideration and launching of movements looking to the advancement of the musical interests in the State.

Beginning last summer, the Department of Education established a precedent—that of giving to music study in the rural summer schools credit for music on the same basis as any major subjects, provided this work was done under the supervision of the State Director of Music.

A definite course of study in music for all grades and High Schools is being prepared by the Director of Music, and will be incorporated in the general course of study for all subjects.

The Governor has appointed Miss Bourgard and Mr. Frederic Cowler to represent Kentucky at the Convention, "World Fellowship through Music," at Washington, D. C., April 15th-17th.

During the past year other agencies have been at work in the State trying to promote the cause of music. The State Federation of Women Clubs has financed a State-Wide Music Memory Contest, the finals to be held in Louisville during Music Week. The State Federation of Music Clubs is holding a Student's Contest in Piano, Voice, and Violin for Junior and Juvenile Federation members. Plans are being made to have a Summer Music Camp at Mammoth Cave for Junior Federation members. There will be all the usual sports of camp life, plus the daily study of some form of music, under the direction of Senior Federation members. Glee Clubs, Bands, and Orchestras, will also be organized. The Kentucky Music Teachers' Association is most active with Mr. Frederic A. Cowles, as President, and is sponsoring state-wide observation of Music Week.

Last, but not least, is the youngest club, "The Supervisors' Exchange Club" including in its membership all Kentucky Supervisors with Miss Helen McBride, as President. A monthly "Exchange Bulletin" is published, which, besides being interesting and beneficial, is binding all together for more music and better music for Kentucky.

## LOUISIANA

MARY M. CONWAY, *New Orleans, Chairman*

The report from the state of Louisiana is of necessity a duplicate of that of last year. Bands, Orchestras and Glee Clubs are functioning in the school systems of the various parishes of the state.

Music Appreciation is finding its way into every part of the state. Tests and measurements in music have been given in the city of New Orleans and well planned music courses are being taught in the cities of Shreveport, Lake Charles and Alexandria.

The state institutions are strengthening their music departments and the teachers trained in the State Normal school in Natchitoches have the opportunity of electing an excellent music course.



## MARYLAND

THOS L. GIBSON, *Chairman Advisory Committee*

## PROGRESS IN ELEMENTARY SCHOOL MUSIC DURING THE PAST YEAR

Our aim was to train all elementary school teachers in school music and to require them to teach it as a regular school subject. This training must be given at the normal schools and also to teachers who are in service. It is only by carrying out this policy that music will eventually be taught in *all* schools.

While a comparatively large number of elementary school teachers and of county supervising and helping teachers have had some training in school music, a number know little of the subject. Our problem with the latter is one of offering and extending training in music until all elementary supervisors are trained to direct the teaching of music and all teachers are prepared to teach it properly.

In order to carry out this policy, the State Supervisor spent from two to seven days in each of the twenty-three counties, the time spent varying with the size of the county and the help needed by supervisors and teachers. Conferences were held with supervisors and superintendents for discussion of the values of music.

Supervisors were assisted in selecting and classifying song material for the different grades. They were urged to have specified on the weekly program of recitations a definite amount of time and teaching periods for music and to check up on the actual practice in carrying out these specifications. They were instructed in making out lesson plans for the use of the phonograph. Class demonstrations were outlined and programs of music which might be furnished by the children at parent-teacher meetings were suggested. Music appropriate for closing exercises, children's concerts and other school and community occasions was selected. The tentative course in elementary music was discussed and modified to suit the varied conditions in the different counties. Practical plans for music memory contests were discussed and worked out in some of the counties. Schools were visited with each supervisor.

Teachers who could with some help be trained to give demonstration lessons with classes of children were chosen. In other schools visited different types of lessons—e.g., rote singing, rhythmic expression, intelligent appreciation, acquiring a correct singing voice, and the primary steps and simple elements of sight reading—were shown. Lesson plans were tested by using them while supervisors and teacher observed content and method. Demonstrations in the use of the phonograph and training of children in singing music selected for special programs were given.

Advantage was taken of such visits to acquaint pupils, teachers and supervisors with the musical equipment necessary in a "standard" school, and to interest them in a campaign for the purchase of this equipment. By questioning pupils it was possible to make a survey of the music and musical instruments available in their homes and of the character of the music heard there.

Teachers in need of training in school music who were planning to attend summer school were advised to take a course in the subject. The State Supervisor attended a teacher's meeting in every county of the State for the purpose of presenting some demonstration work and of discussing some feature of music.

Because special efforts were made to improve the music in elementary schools, it was possible for the supervisor of music to visit only those high schools where music was being taught or where it was thought the teaching of music might be introduced. Notwithstanding this, a total of 63 high schools of the 142 for white pupils offered instruction in music to 7,160 boys and girls. The previous year only 5,233 pupils had the opportunity for study of music.

During the visits of the supervisor, the character of the music taught was considered. Conferences were held with the music teacher and the principal of the high school for consideration of the condition of musical instruments, standards, content, time periods for recitations, classification of voices, organization of orchestras and glee clubs, and musical contribution to community events.

Two bulletins having a direct bearing on the teaching of high school music were used during the year. The first included courses, vocal and instrumental, content, basis of credit within and without the school, and certification of music teachers. The second bulletin outlined aims, material, and attainments for vocal and instrumental music, included lists of music for study, supplementary use of the phonograph, and bibliography.

A state conference of teachers of music in high schools was held June 30 and July 1 at College Park. The attendance of 168 included thirty special teachers of music, many elementary and high school teachers and county school officials.

In practically every high school in the state special music programs were given during the year or at the close of the term. These consisted of singing contests in distinction from music memory contests, song festivals in which the contest element was altogether lacking, operettas staged and costumed by the schools themselves, and formal vocal and instrumental concerts of very creditable character. In most cases an operetta or concert of real merit was the musical program rendered.

During the latter part of the school year, a questionnaire on music was sent to each high school. This survey was made to gather definite information regarding the equipment and its condition for carrying on music work, whether music was regularly taught, and in which years, the character of the teaching, and how the music teaching was proving of value to both the school and community. One hundred and fourteen schools filled out and returned the questionnaire. The principals of high schools were asked to file with their music teachers a copy of the questionnaire to serve as objectives toward which to work and as a basis for conferences and discussions with the State Supervisor.

## MASSACHUSETTS

INEZ FIELD DAMON, *Lowell, Chairman*

Two rounds of letters with enclosures of application blanks and other Conference literature were sent to all Music Supervisors in this state. A third round of letters was sent to a large number of supervisors.

It is impossible for me to state how many memberships resulted as many of the applications were sent directly to Mr. McFee.

If it should be that a small number of memberships seem to result, it is undoubtedly not from any lack of loyalty to the National Conference but from the fact that the Eastern Conference affairs which were then in preparation, seemed to demand immediate attention.

I feel sure that I speak for Massachusetts when I express all good wishes for the National Conference.

## MICHIGAN

CLARA ELLEN STARR, *Detroit, Chairman*

Michigan is fortunate in having an active Federation of Music Clubs in which are federated one hundred thirty eight musical organizations of every type including orchestras, choruses and choirs, all standing together to maintain the highest musical standards for Michigan and with the avowed policy that school children the state over, in country and city, shall have music for a permanent possession. In a recent report made to the Federation by John W. Beattie, State Supervisor of Music, the present situations with regard to public school music is so definitely set forth that I shall quote it in full. It will be noted that Mr. Beattie offers some very constructive suggestions for clubs that wish to help in promoting music in the schools. His report follows:

"Michigan is a large state geographically, and its educational system involves nearly a million children, instructed by twenty-five thousand teachers. To attempt to direct the musical activities of so large and widely scattered a group is something of a task; to secure anything like immediate and tangible results is manifestly impossible. To set up standards is comparatively easy; to see the standards met is another matter.

"It is possible, however, to report that a number of projects have been initiated looking toward the musical uplift of the state. Some of these projects will begin to show signs of development in a comparatively short time; others will require years for successful culminations. It may be well to list some of the projects.

## I. Music Instruction in Rural Schools.

There are in Michigan between 7,000 and 8,000 rural and village schools, most of which are one-room schools. In these schools there are about a quarter of a million children. The music instruction given this large number is so meager as to be considered practically non-existent. The children are lacking both

in melodic and rhythmic sense; they know very few songs and these are rendered with harsh, unpleasant tones. The almost total lack of music instruction is evidenced by the fact that one may safely make and easily prove the statement that thousands of boys and girls are growing up in Michigan without a knowledge of our national songs.

The following are some of the steps that have been taken to remedy this situation:

1. A definite course of study in music for the forty-two County Normal Training Schools.
2. Follow-up visits to the County Normals to check up on the music work.
3. Visits to many rural schools.
4. Demonstrations of music work before county and state institutes, parents' meetings, farmers' institutes, and teachers' associations.
5. Correspondence and visits with county school commissioners.
6. Preparation and distribution of bulletins and outlines on music in rural schools.

## II. Music Instruction in Teacher Training Schools.

Much of the success of school music depends upon the adequate musical training of music supervisors and grade school teachers. Our state colleges and normal schools are well equipped to offer excellent training, but there has been no standardization either as to the amount or kind of work carried on. Through the cooperation of the normal schools, a movement has been started to correct this condition. Beginning with the school year of 1926, all courses for music supervisors will require a minimum of three years for completion.

## III. Promotion of Music Contests.

1. While there has been no attempt to promote a state-wide Music Memory Contest, many local contests have been assisted through the help of the State Department. The new Music Memory Contest bulletin has been widely distributed and used. The informational notes on contest numbers have been in great demand.

2. High School Performance Contests.

In May there will be contests at each of the four State Normal Schools with a final at Mount Pleasant. The Contest events will be Boys' Glee Club, Girls' Glee Club, Mixed Chorus, Orchestra and String Ensemble, and it is safe to predict that several dozen towns and several hundred children, representing all sections of the state, will take part.

3. College Glee Club Contests.

In April most of the smaller colleges and normal schools of the state will be represented in two contests to be held at the Western State Normal in Kalamazoo. Both men's and women's clubs will compete.

#### IV. Preparation of courses of study.

There is in process of preparation two courses of study in music, one for grade schools and one for high schools. The latter presents many troublesome problems which will take considerable time for satisfactory solution.

Ways in which club women can be helpful.

1. Visit rural schools and keep before the county school commissioners the importance of school music.

2. Provide portable phonographs and records for the poorer rural districts in your county.

3. Work for County Music Supervisors who will spend their time in rural schools.

4. See that your town is represented on the May high school contests. If your town does not send contestants it may be that your school music work is being poorly done.

5. Agitate the matter of Music Supervisors in the smaller towns.

### MINNESOTA

ANN DIXON, *Duluth, Chairman*

We believe that the cause of music is steadily improving and that all phases of music work are growing.

The University of Minnesota is sponsoring a state-wide high school contest, the first effort of its kind as a united state wide project. Local contests have been held and also many smaller group festivals but this state wide work will, we feel sure, serve as a big stimulus to all different phases of our work.

Legislation, together with greater interest by our State Board of Education, Normal School Presidents and Superintendents in general, is needed to demand requirements for better preparation on the part of all teachers, whether for general work or for music work.

Music Week was quite generally observed throughout the State.

Memory Contest work which has been held for past few years has increased the general appreciation of music and has encouraged its performance.

This committee regrets that this report must recognize the fact that Minnesota needs more energetic music people, more who feel the strong urge to promote music for the State and Nation as well as for their own local school or for themselves.

We aimed to reach every teacher of music or at least every town listed under music work.

Letters and cards were sent to 25 persons and 32 towns a total of 55 follow-up letters were sent a second and third time to most of these places or listed teachers. All told of the about 300 letters sent out, only about 25 replies were received.

Many cases could be cited of folks in responsible positions who replied with "sassy" notes.

Others had moved out of the state and had not so reported and hence the Minnesota list of workers was not as they said "up-to-date."

Of the city department, some would not join because they could not attend and yet they preach the gospel of music but remain out of the fold.

This shows us that we need greater co-operation greater loyalty to our national body, more loyalty to city and state departments, closer affiliation to make a strong united force to put this big work over.

Individuals should sense their own responsibility to stand close by all organized effort to win and aid all phases of education by continuously giving any aid asked of them whether an answer to a letter, filling a questionnaire or by joining the conference.

100% inclination is not too much to ask of every worker in this music cause. Minnesota's quota was put at 60 returns. Known so far—43 in attendance.

## MISSOURI

The report of what Missouri is doing in music can be very brief since so many of the music supervisors at the National Conference saw and heard what is being done in school music in Kansas City.

Music is rapidly coming forward in Missouri. Nearly every town has a chorus and orchestra or band. So many towns had music memory contests that we might say that music appreciation is being taught state wide.

The organization of contests shows a further development and interest in music. Sectional contest where held at all the Teacher Colleges in voice, glee clubs, orchestra and bands. As many as forty towns have entered in each section and showed very good work.

The high schools in the larger towns have staged numerous light operas and several had very elaborate May Festivals.

The larger cities especially St. Louis and Kansas City have used the Seashore tests in finding the talent for their instrumental classes. Both these cities and several larger towns have well developed instrumental classes.

## MONTANA

LENA M. SPOOR, *Great Falls, Chairman*

There are 42 towns or consolidated districts in Montana, which according to the State directory, employ teachers of Public School Music.

In addition to this, there are 10 County High Schools in which Music is taught. Of the 10 County High Schools listed, there are only two in which the teacher of Music does not teach another, or several other subjects.

Nineteen High Schools, other than the County High Schools, employ a teacher of Music, but in these schools as in the County High Schools, Music seems to be treated as a sort of "side line," for according to the figures, these facts are learned:

In eight of these schools, the Music teacher teaches 1 other subject.

In four of these schools, 2 other subjects.

In 3 schools, 3 other subjects.

In one High School, besides Music, the teacher has also classes in English, Latin, Public Speaking, and Library work, and in another besides Music, History, Economics, Sociology, English and Public Speaking.

As a striking contrast to the foregoing, we find one County High School (Fergus) in which three teachers of Music are employed—one each for voice, band, and orchestra.

The unfortunate state of affairs, from the standpoint of the music supervisor who realizes the importance of music teaching in the early grades, is that in very many towns no music is taught below the High School.

At a recent meeting of the Montana Interscholastic Music Association, a State Course of Study, and the employment of a State Supervisor were topics up for discussion. At this meeting, too, several High Schools reported allowing credit for outside Music study. Music Memory Contests, and a rather general observance of National Music Week were reported.

## NEW HAMPSHIRE

HARRY E. WHITEMORE, *Chairman, Manchester*

There is little to report for this state. The report for last year would answer practically for this year as well. Our state while having very good music in its eight or nine cities, is doing very little in its rural districts. There is no data available to show to what extent musical instruction without supervision has developed since the recent adoption of the state course of study in music for rural schools. It seems to be still largely a matter of the teachers own initiative. The larger part of our state is without music supervision, and the rest is covered by part-time music teachers, whose entire yearly salary would be exhausted in attending but one of our conferences. To secure adequate instruction in music in our rural districts is a problem requiring much thought and patience in its solution.

The work in our small cities is much brighter in comparison. Instrumental instruction has been greatly extended, not only in the high schools, but in the grades as well. One city is proud that its supervisor is able to report that it has begun this year regular class work in instrumental music, bands, orchestras, instrumental classes, under special instrumental instructors, and that during the first year of the plan, forty of such classes were conducted each week of the school year. This city also reports the complete installation of new basal

books for the vocal work in the graded schools, and also the complete equipment for every pupil in its high schools with suitable books for choral practice, and that the choral work has been made into a regular four-year graded course. In addition there have been about eighty of the larger band instruments purchased by the city to supplement those privately owned in organizing bands in the near future.

While credit for work in music is not generally granted in the high schools of this state, toward a diploma, there are at least three or four cities where such practice has been authorized, and after the plan has been in operation long enough to familiarize teachers and pupils with it, the idea has met with general approval.

There is no change in the number of supervisors employed and but little in the personnell; perhaps the only change, and this is by no means confined to this state, is that each supervisor has a little more work to do, and a little more responsibility, and the ever increasing reward of service.

## NEW JERSEY

THOMAS WILSON, *Elizabeth, Chairman*

Music in the Public Schools of New Jersey has had one of the best years in its history. The Supervisors of Music have met for visitation and discussion at Atlantic City with the State Teachers Association Meeting in November, at New Brunswick with the Department of High Schools and High School Teachers in May, again at Atlantic City, May 15, where the actual work of the teachers and boys and girls under Miss Kennedy's direction was witnessed with much interest and profit. A large number went to the Eastern Conference at New Haven and several to Kansas City to the National Conference.

The year has been notable because of the numerous and splendid programs given by Supervisors of large cities and towns.

National Music Week was observed throughout the State with great success. In Newark, Elizabeth, Passaic, Trenton, Jersey City and numerous other communities were given programs that gave evidence of fine interest, fine training and appreciation of the better class of music.

Music Festivals, Music Memory contests and Public School Singing Contests have been held throughout the State, particularly in Union and Freehold Counties, at which time thousands of children showed that music has become one of the valuable and great essentials in school and home life.

## NORTH CAROLINA

North Carolina has been making great strides in Education during the past five years and public school music is making unusual progress. Almost all of the larger and many of the smaller cities in the state now have organized music departments in the schools. Our membership list in the National Conference will reach one hundred this year and about one fourth of these are *contributing memberships*.



The interest in instrumental music is growing. Three years ago Winston-Salem took the lead and established an Instrumental Department with an instrumental supervisor and purchased an equipment of orchestral and band instruments at an outlay of \$10,000. Several other cities have followed suit, including Greensboro, Roanoke Rapids and Asheville. During the coming year High Point, Gastonia and other cities are preparing to launch an instrumental program with competent supervisors in charge.

During the past three years our ranks have been materially strengthened by the coming into the state of a number of strong men, including, Price Doyle, (Concord); Glenn Gildersleeve, (Greensboro); W. A. Potter, (Raleigh); L. L. Stookey, (High Point); J. L. Scott, (Roanoke Rapids); E. P. T. Larson, (Stateville); George E. Hurt, (Asheville); Francis Griffith, (Salisbury); C. D. Kutschinski, (Instrumental Supervisor, Winston-Salem); and W. P. Twaddell, (Durham). This is particularly encouraging since there was only one man supervisor in the state five years ago.

We had the honor of entertaining the Southern Music Supervisors' Conference in Winston-Salem in November. Miss Bivins of the North Carolina College for Women, Greensboro, was the very efficient President. An unusually strong program was prepared. Many of the leaders in Music Education from all parts of the country were in attendance and took part in the program. We believe that this Conference has materially advanced the cause of Music Education in the South.

Our State High School Music Contest is growing rapidly in interest and numbers. This is held under the auspices of the North Carolina College for Women at Greensboro. Dr. Wade R. Brown, Dean of the Department of Music is in charge of the arrangements for the Contest, assisted by Committees of Supervisors throughout the State.

More than one thousand took part in the contest this year which is about twice the number participating last year. Mr. John W. Neff, Director of Music State Teachers College, Kirksville, Mo., was the judge for the vocal and instrumental events. Mr. Arthur Shattuck, judged the piano solos and Mr. Hans Letz, the violin solos.

Winston-Salem had the honor of winning four first places out of a possible six, thereby receiving the Grand Trophy. High Point won second place and an unusually fine showing was made by Gastonia. The contest idea has been thoroughly "sold" to the supervisors in the state and it has already stimulated a greater interest in more and better Public School Music.

## OREGON

MISS LEONA G. MARSTERS, *Eugene, Chairman*

Music and particularly school music seems to be taking its place in Oregon, slowly perhaps but surely. The last few years especially have brought notable progress. There is much to be done yet to gain for it the recognition it should have, but the future is bright with promise.

Several cities have excellent music, notably Portland and Eugene. Each have a symphony orchestra, music clubs, choral societies, and artists' concerts. The State University which is located at Eugene has a School of Music which is recognized as an integral part of the University. Academic credit is given toward either a B. M. or a B. A. degree. A beautiful building for the school has just been completed which includes a fine auditorium and a \$25,000 pipe organ. This building is the best equipped of its kind on the coast. It is of special interest to school musicians to know that courses are given for training music supervisors during the regular sessions and the summer sessions as well.

The State Normal School gives all its students some musical training. The head of music department is much interested particularly in music training for the rural teachers. There are special courses in music for those who desire it. The Summer sessions also give this training. Another Normal School will be established in Southern Oregon in another year. The same good work in music will undoubtedly be carried on there to.

The music division of the Oregon State Teachers Association which holds an annual Convention, had an increased attendance and interest this year. At this Convention, music supervisors of the State have their only opportunity for meeting.

It is interesting to note that the wave of so-called economy which swept the State two years ago and which took before it many of the music supervisors, has spent itself. The music supervisors are on the school faculties again and with public opinion behind them.

Rural music is receiving but little attention throughout the state as a whole as yet. However, there is an awakening interest in several sections that is very hopeful. One county now has a county music supervisor, another has had a county-wide program of music for the past two years which included a Music Memory Contest and a singing contest, and a third county is making plans for such a program next year. Other counties are becoming interested in having supervisors and will probably make definite plans in the very near future.

Music Memory Contests are becoming popular in the State. They have a peculiar value here because of the lack of trained musicians in many of the towns and sparsely populated sections.

Credit in outside music study is given in all the High Schools of the State and applies toward graduation. This is under the control of the State Department of Education. Oregon was the first State to grant such credit, to make a definite course of study, and to carry on such study systematically. Much credit is due Dean John J. Landsbury of the University School of Music for this big advance in school music, since it was he who was chiefly instrumental in making the plan and inaugurating it into the education system of the State.

In most of the High Schools of the larger towns of the State there are orchestras, glee clubs, and bands. The Second Annual High School Music Tournament was held successfully this year at Pacific University. This tournament consists of Glee Clubs, Chorus, Quartet and solo competitions. An annual High School Band Contest is sponsored by the Oregon Agricultural College.

Oregon has the honor of entertaining the Biennial Convention of the National Federation of Music Clubs at Portland this June. The State Federation is doing a fine work in Oregon, and is going to make the Portland Biennial Festival an "Epoch-Making Event." With the inspiration that such a Convention can bring, a big step forward will be made toward bringing music before the general public.

## PENNSYLVANIA

PAUL E. BECK, *East Stroudsburg, Chairman*

The status of Public School Music in Pennsylvania, upon the whole, is good. For some years music has been a required subject in the state normal schools. The excellent results of the teacher-training in music are to be seen on every hand.

The great weakness in the music of Pennsylvania schools, however, still is the incompetent individual supervisor. In some cases this person is ill prepared and unfit for her position. In others she is simply lazy; a condition which is brought about by total lack of assistance and proper supervisory oversight. The following quotation is from Dr. Dann, former director of music of the state:

"The average principal and superintendent rarely give advice concerning the teaching of music, approaching the subject with a feeling of helplessness that is akin to fear. Each supervisor of music is a law unto himself, without a course of study, without standards, without supervision, without aid or counsel of any sort."

There are many communities in Pennsylvania in whose schools music has been "taught" for years yet wherein real school music is unknown. In such places, boards of education continue to vote large sums annually for music. Nobody ever thinks to inquire after the returns from the expenditure.

I hope this report may not be looked upon as pessimistic in tone. It simply is a statement of regrettable fact.

## RHODE ISLAND

WALTER H. BUTTERFIELD, *Providence, Chairman*

There is more interest in music throughout the State this year, and a better understanding of the contribution music can make to the school and the general public. More schools have come under supervision, more instrumental classes have been formed, and Credits for study with the private teacher has received a decided impetus through the granting of Credits in the high schools of our largest city. Our State Supervisors' Association is in close cooperation with the State Federation of Music Clubs and is doing some fine constructive work. Also the Federation of Music Clubs is intensifying its support of music in the schools. We feel that this year has shown the most vital advancement thus far.

## SOUTH CAROLINA

MISS NANCY G. CAMPBELL, *Rock Hill, Chairman*

The importance of giving the children of South Carolina instruction in music is receiving steadily more endorsement on the part of the Educators of the State.

The State Music Teachers' Association is active and enthusiastic and has been instrumental in the adoption by the State Department of Education of an approved plan for Crediting Music Study Under Private Instruction or in the High School. This is limited at present to piano instruction which has been available in connection with the schools for many years. The State High School Inspector, Mr. J. D. Fulp, reports that on March 21, 1925, sixty-four high schools reported special music teachers who are instructing 157 boys and 1813 girls. Twenty-six of these teachers are offering credit according to the State plan with 29 boys and 445 girls receiving such credit.

The State Music Teachers' Association has recommended also a complete course of vocal music for the grades and high schools which it is hoped will bring about a general awakening to the importance of this vital subject as a part of the curriculum.

The present session is the first in which state funds have been available for payment of music teachers and vocal music has been put in fifty additional schools. The larger towns have able supervisors, but unfortunately only five or six have sight-singing taught systematically throughout the grades. Three or four high schools have orchestras of good quality and are offering theoretical courses. Music Appreciation has been introduced into many schools toward which the Music Memory Contest has been the greatest stimulus. The second State-wide Music Memory Contest will be held at Winthrop College, the State College for Women, Rock Hill, during the Summer Session.

The Southern Choir and Choral Competition is held annually at Converse College, under the auspices of the Spartanburg Music Festival Association which offers prizes amounting to six hundred dollars.

The Spartanburg Music Festival with its large adult chorus of 350 and Childrens' Festival Chorus of 500 from nine to thirteen years of age is widely known for its high standard—as is also the childrens' chorus of Charleston in annual concert.

Many towns have excellent concert courses bringing such attractions as the New York Symphony Orchestra.

Courses for Supervisors leading to a degree are offered in two of the leading colleges and certificate courses are given in others. Two of the Summer Schools offer courses in Public School Music.

The Mill Schools in the Piedmont Section are employing able supervisors and are conducting contests to stimulate interest among pupils.

On the whole the outlook is encouraging, but we look forward to the time when the teaching of sight-singing will be general first of all, with a State Supervisor of Music in charge and schools grouped under a supervisor for each field.

## SOUTH DAKOTA

ANNA PETERSON, *Sioux Falls, Chairman*

South Dakota is keeping pace with the general interest in music that is prevalent throughout the nation. We are fast becoming a music loving people and music education is considered an important part of the training for our young people. Most of our colleges have wide awake music departments. Some of them allow credit for music on entrance requirements—giving it the same prominence as other subjects. Most of these departments give training in public school music—together with training in voice, piano, and instruments of the orchestra. Some of the colleges have developed choruses capable of putting on the oratorios and other heavy works in a very creditable manner, also orchestras that are symphonic in character.

The high schools in some of the larger towns allow a certain number of credits in music. Courses in harmony, music appreciation and history of music, are becoming available for those that desire them—while practically all high schools—no matter how small—have their glee clubs, school bands, or orchestras. The state high school contests for voice, instruments, glee clubs, bands, and orchestras, have doubtless done much to stimulate this interest in music.

Music in the elementary schools is also growing in a healthy way. More supervisors and special teachers are being employed. The regular teachers, too, are better fitted to teach music, as a certain amount of music is required in their normal school work—although teachers' training courses are so crowded that preparation in public school music is necessarily limited.

Dean Colton of the University of South Dakota summarizes conditions very nicely when he says, "There seems to be developing, individually, a general interest in music. The influence of music departments in schools and colleges stimulates both individual and public interest so that now people find knowledge of music a requisite for life—socially, culturally, and professionally. The people as a whole are found to appreciate refined music and to enjoy the classical music composed by great artists." This public interest in music has found expression in the general observance of Music Week in which local artists and schools, together with state talent and artists of national note are featured.

## TEXAS

SUDIE L. WILLIMAS, *Dallas, Chairman*

The general status of Music Education in Texas is good and progressing, despite one or two discouraging factors. Interest in Public Schools Music is growing steadily and surely. Music Memory Contests, instrumental and vocal contests, both local and state are on the increase. Men's Luncheon Clubs, Women's Clubs, Music Merchants' Associations and other agencies are making a combined effort to advance the cause of Music in every way.

The greatest blow to music in the state came when the Governor vetoed *all* appropriations for Music in the State University for the coming year and curtailed somewhat appropriations for Music in the State Normal Colleges. Indications are that this action came as a result of personal animosities and was intended to react on certain individuals rather than on music *per se*. Three other departments in the University suffered the same fate.

Another set back to Music and to all subjects in fact, came in the form of legislation, governing the issuance of teachers' certificates. The new law by minimizing the requirements for obtaining a teachers' certificate will have a tendency to lower the standard of teaching. Various agencies are at work to gain a reversal of these unfortunate acts.

As a result of an intensive and vigorous campaign on the part of the State Advisory Committee, the Texas Membership of the Conference grew perceptibly and attendance upon the annual meeting in Kansas City exceeded that of any previous year. Naturally close proximity to the meeting place had its effect upon the attendance feature.

## UTAH

EMERY G. EPPERSON, *Salt Lake City, Chairman*

There has not been much change in musical conditions in Utah since my last report.

Music is receiving its just recognition in all but state supervision. Most of the larger cities have supervisors and the tendency right now is toward the "Platoon" of teaching so that one music teacher will have all the music work in each school. This would probably be better for us, as our grade school teachers are not given enough music training in our universities and normal schools to handle satisfactorily this work. Practically one hundred per cent of our boys and girls in the grades receive vocal music training and instrumental music is greatly emphasized. The Parent-Teachers Association of the Jordan School District, one of our largest in the state, passed a resolution "that we, as parents, consider those subjects (music, arts, etc.) which have heretofore been looked upon as purely inspirational, as 'fundamentals' and a recognized part of the school curriculum." Our universities are beginning to see the need of importing recognized music authorities to teach or lecture in their summer school sessions, and they have already announced the following men as members of faculty or guest teachers:

Peter W. Dykema, of Columbia;

Karl W. Gehrken, of Oberlin Conservatory;

Edwin N. C. Barnes, Washintgon, D. C.

The Music Section of the Utah Educational Association is doing good work and they see to it that music is well presented at the departmental and general sessions of the U. E. A. Conference. The Jordan High School Symphony

orchestra of seventy-five pieces rendered selections at one of the general sessions, creating a great deal of comment from superintendents and principals as to the growth of instrumental music in the districts that employ instrumental supervisors.

As to the general music activities, credits, etc., they are nearly the same as last year; if interested, you may refer to the report of the State Chairman from Utah for 1924 (Book of Proceedings, page 397).

## VIRGINIA

ELLA M. HAYES, *Newport News, Chairman*

Virginia is glad to report progress. Many supervisors and music teachers attended the very splendid Southern Conference which was held in Winston-Salem N. C. last fall.

In February the State Music Teachers' Association met in Richmond with the largest enrollment, and giving the best program, in its history. This body is making itself felt in the state, and one of the forward steps of the organization was the appointment of a committee who submitted recommendations to the Association of Colleges in regard to the colleges of the state accepting high school music credits for entrance units. The Association of Colleges reported that these recommendations had been referred to a committee for consideration, and that a report would be given at the next annual meeting. This is a step forward as at present there are only a few colleges in the state which accept high school music credits. Our State Teacher's College in Fredericksburg gives a four year course for music supervisors. A plan for a course in music for rural schools was discussed at the meeting of the school music department of the S. M. T. A., and a committee for outlining the course will be appointed soon.

The music section of the State Teachers' Association is endeavoring to reach not only the supervisors, but the grade teacher, and hopes to interest her in discussing her problems in music.

In several cities where extension courses are given by colleges, plans have been made whereby the local director of music is conducting regular courses in public school music for which college credit is given.

Our advisory committee has been diligent in its efforts to enlarge the membership of the National Conference with the result that the quota has already been reached. We are hoping to double the membership of last year.

## WASHINGTON, D. C.

CLARA H. BURROUGHS

The work in Washington, D. C. is progressing rapidly and well. Our director, Dr. Barnes, with clear vision, plans for our future as well as guides in present needs. High schools are developing major music courses (credit for graduation) of different sorts—eight periods of work a week. This, besides the

credit for outside music study with private teacher, also gives a point for graduation. An interhigh school orchestra has made a good start and we hope will develop into a real symphony orchestra. The high school chorus will sing at our spring festival, Carl Busch's "Paul Revere," with orchestral accompaniment. Both senior and junior interhigh orchestras will play on high school night.

The grade orchestras and instrumental classes are splendid feeders for high school orchestras.

Music appreciation in high schools is often a part of the major music course. Music appreciation in grades is to be given a big boost next year by the addition of several more teachers, and one visit in three from them, to each class.

Instrumental work in grades includes classes in violin, cornet, saxophone and drum at seven centers with an enrollment of 176. These lessons come after school at a nominal cost to each pupil. Piano classes—also after school—have been started this year with great success in 18 centers with an enrollment of 425.

Dr. Barnes, now Dean of the School of Education of the Washington College of Music is giving courses there in Elementary, Junior and Senior High School work.

## WEST VIRGINIA

J. HENRY FRANCIS, *Charleston*

Public School Music, in West Virginia, begins to take on real definite form. Each year finds several communities assuming the responsibility, and providing for proper detailed study of music as a necessary subject.

Several new Consolidated Schools and District High Schools have come into being, and in almost every instance music has been given a place in the curriculum. This, together with the fact that where it is already a recognized requirement, it has taken on an even stronger turn in the adoption of added phases, makes for a more hopeful outlook.

Our big need, right now, is for better and more co-operative working out of plans in our Normal Schools. No really effective State-wide progress can be made until our teaching force is improved. Through the Music Section of the State Education Association much is being accomplished towards a better understanding between the Heads of Department in the Normal Schools and the Supervisors. For, until a fuller opportunity for preparation is offered, generally, the big effort of the Supervisor is falling far short of its mark because of this handicap. This is particularly true where so many of our teachers must of necessity be recruited from rural communities where no ground-work in music has been available.

We are unfortunate, again, in that through lack of coordination among those who should be the leaders, our Supervisors are divided in their membership between the three conferences, the National, the Eastern, and the Southern.



An effort to remedy this will be made at the annual meeting next Fall. Individuality is quite all right; but individualism as against concerted force can accomplish but little.

## WISCONSIN

THEODORE WINKLER, *Sheboygan, Chairman*

In reporting some of the noteworthy efforts made in Wisconsin for the improvement and advancement of school music during the past year, I would mention the following:

A motion introduced in the Board of Education in Milwaukee to engage fifteen additional assistants in the music department of that city.

A state-wide contest for musical organizations of high schools and soloists from the same, arranged by the music department of the University of Wisconsin.

A bill introduced into our Legislature to make music teaching compulsory in all public schools of the state.

A recommendation from one State Department of Public Education for an appropriation for a state music supervisor.

Some of these things may not materialize immediately, but they are bound to some time.

## WYOMING

JESSIE MAE AGNEW, *Casper, Chairman*

We are happy to report a marked improvement in the music activities of the state. The appreciation of music's value is much more evident.

While our state is small in population, it is showing its growth in support of music by added number of supervisors and special teachers.

Progress is also shown in schools giving instrumental class instruction, and memory contests continued on larger scale.

Artists concerts are held in our largest cities from time to time throughout the year.

The standard of music given at our state contest this year was much better than ever before.

The matter of having a state supervisor is being agitated by our Women's Clubs and we hope to see this materialize in the very near future.

## LIST OF EXHIBITORS

The Aoelian Company, New York.  
Carolyn A. Alchin, Los Angeles.  
C. C. Birchard & Co., Boston.  
Boston Music Co., Boston.  
Cable Piano Co., Chicago.  
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Crawford-Rutan Company, Kansas City.  
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Eldridge Entertainment House, Franklin, Ohio.  
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Carl Fisher, New York.  
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Frank Holton & Co., Elkhorn, Wisconsin.  
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Clayton F. Summy Co., Chicago.  
Henry Teller, New York.  
Victor Talking Machine Co., Camden, N. J.  
Willis Music Co., Cincinnati  
The Rudolph Wurlitzer Co., Cincinnati.

## Contributing Members, 1925

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|                              |                                                      |
|------------------------------|------------------------------------------------------|
| Abbott, Arthur J.            | 28 Clarendon Place, Buffalo, N. Y.                   |
| Altrusa Club                 | % Miss Maude Bruce Wallace, Winston-Salem, N. C.     |
| Armitage, M. Teresa          | 221 Columbus Ave., Boston, Mass.                     |
| Barnes, Dr. Edwin N. C.      | Hanson School, Washington, D. C.                     |
| Butterfield, Walter H.       | 276 Washington Ave., Providence, R. I.               |
| Bicking, Ada                 | Director of Public School Music, Evansville, Indiana |
| Birchard, Clarence C.        | 221 Columbus Ave., Boston, Mass.                     |
| Bird, James                  | 119 Beatty Ave., Mannington, W. Va.                  |
| Birge, Edward B.             | 828 East Third St., Bloomington, Ind.                |
| Bivins, Alice                | North Carolina College, Greenboro, N. C.             |
| Bowen, Geo. Oscar            | Board of Education Bld'g., Tulsa, Okla.              |
| Bray, Mabel E.               | State Normal School, Trenton, N. J.                  |
| Breach, William              | Bcx 843, Winston-Salem, N. C.                        |
| Breach, Mrs. William         | Box 843, Winston-Salem, N. C.                        |
| Brown, Dr. Wade R.           | % North Carolina College for Women, Greenboro, N. C. |
| Bryant, Laura                | 422 E Buffalo Street, Ithica, N. Y.                  |
| Carmichael, Mrs. Elizabeth   | Butler Apt., No. 4, Fort Dodge, Iowa                 |
| Civic Music Commission       | Box 843, Winston-Salem, N. C.                        |
| Dann, Dr. Hollis E.          | Department of Public Instruction, Harrisburg, Pa.    |
| Dunham, Franklin             | Aeolian Hall, New York City                          |
| Dykema, Peter W.             | School of Music, Teachers College, New York City     |
| Earhart, Will                | 215 Lothrop Street, Pittsburgh, Pa.                  |
| Earhart, Mrs. Will           | 215 Lothrop Street, Pittsburgh, Pa.                  |
| Eldridge Entertainment House | Franklin, Ohio                                       |
| Euterpe Club                 | % Mrs. Charles Van Noppen, Pres., Greenboro, N. C.   |
| Evans, Mrs. Blanche E. K.    | 180 Woolper Ave., Clifton, Concinnati, O.            |
| Farnsworth, Charles H.       | Teachers College, Columbia University, N. Y. City    |
| Farr, Frank D.               | 221 East 20th Street, Chicago, Ill.                  |
| Fay, Jay W.                  | Board of Education, Louisville, Ky.                  |
| Fay, Mrs. Jay W.             | 1340 South Third Street, Louisville, Ky.             |
| Ferguson, Harry O.           | Board of Education, Lincoln, Neb.                    |
| Findlay, Francis M.          | New England Conservatory, Boston, Mass.              |
| Fisher, William Arms         | 178 Tremont Street, Boston, Mass.                    |
| Fitsimons, Harry T.          | 509 So. Wabash Ave., Chicago Ill.                    |
| Fullerton, C. A.             | 2321 Franklin Street, Cedar Falls, Iowa              |
| Gartland, Geo. H.            | 131 Livingston Street, Brooklyn, N. Y.               |
| Garvin, Helen M.             | Hotel Modesto, Modesto, Calif.                       |
| Giddings, T. P.              | Board of Education, Minneapolis, Minn.               |
| Glenn, Mabelle               | 215 W. Armour Bl'vd., Kansas City, Mo.               |
| Gray, Mrs. Bowman            | 630 West 5th Street, Winston-Salem, N. C.            |
| Gray, Mrs. Jas. A.           | 138 N. Cherry Street, Winston-Salem, N. C.           |
| Griffith, Charles E. Jr.     | 39 Division Street, Newark, New Jersey               |
| Hahnel, Eugene M.            | 2654 S. 59th Street, St. Louis, Mo.                  |
| Hall, Minerva C.             | 725 East 15th Street, Long Beech, Calif.             |
| Hall, Norman H.              | 430 S. Wabash Ave., Chicago, Ill.                    |
| Hanes, Dr. Fred              | O'Hanlon Building, Winston-Salem, N. C.              |
| Hart, Albert L.              | 41 Union Square, West, New York City                 |
| Hesser, Ernest G.            | 5354 Julian Ave., Indianapolis, Ind.                 |
| Hoover, Guy C.               | Chicago, Ill.                                        |
| Howe, Edith E. C.            | 311 N. Oak Park Ave., Oak Park, Ill.                 |
| Hurt, George                 | % City High School, Asheville, N. C.                 |
| Inskip, Alice C.             | Board of Education, Cedar Rapids, Iowa               |
| Kincella, Hazel G.           | 2721 "R" Street, Lincoln, Nebr.                      |
| Kutschinski, Christian D.    | 2015 Elizabeth Ave., Winston-Salem, N. C.            |

|                                                     |                                                          |
|-----------------------------------------------------|----------------------------------------------------------|
| Larson, E. P. T.....                                | 123 Mulberry, Statesville, N. C.                         |
| Lions Club.....                                     | % H. T. Odom Sect., Winston-Salem, N. C.                 |
| Lovelace, Mrs. Ella.....                            | 1309 South 7th, Waco, Texas                              |
| Low, Mrs. Henrietta Baker.....                      | Prince George Hotel, New York City                       |
| Lutton, Charles E.....                              | 64 E. Jackson St., Chicago, Ill.                         |
| Maddy, Joseph E.....                                | Box 31, Ann Arbor, Mich.                                 |
| Maryott, Harold B.....                              | 6357 Kimbark Ave., Chicago, Ill.                         |
| Miessner, W. Otto.....                              | 521 Beverly Road, Milwaukee, Wis.                        |
| Miller, Charles H.....                              | 200 Elmdorf Ave., Rochester, N. Y.                       |
| Miller, Mrs. John Ketner.....                       | State Normal School, Bloomsburg, Pa.                     |
| Moench, Mrs. Nelle Johnston.....                    | 64 E. Van Buren Street, Chicago, Ill.                    |
| Morgan, Russell V.....                              | Board of Education, Cleveland, Ohio                      |
| McClure, Letha L.....                               | 842 Central Bldg., Seattle, Wash.                        |
| McConathy, Osbourne.....                            | 2118 Orrington Ave., Evanston, Ill.                      |
| McKay, Mary.....                                    | 10720 Carnegie Ave., Cleveland, Ohio                     |
| McFee, A. Vernon.....                               | East Tennessee State Normal College, Johnson City, Tenn. |
| Music Department Womens Club.....                   | Durham, N. C.                                            |
| NeCollins, J. E.....                                | 100 Washington Square, New York                          |
| Newton, Elbridge W.....                             | 15 Ashburton Place, Boston, Mass.                        |
| North Carolina Music Teachers Ass'n.....            | % Greensboro College, Greensboro, N. C.                  |
| Norton, William W.....                              | Flint Community Ass'n., Flint, Mich.                     |
| Osburn, R. Lee.....                                 | Maywood, Ill.                                            |
| Owen, Herman E.....                                 | 160 Delmar St., San Francisco, Calif.                    |
| Pearsall, John V.....                               | 161 Argyle Place, Arlington, N. J.                       |
| Petering, Mr.....                                   | % Rudolph Wurlitzer Company, Cincinnati, Ohio            |
| Pfohl, Mrs. J. K.....                               | % Music Dept. Womens Club, Winston-Salem, N. C.          |
| Pierce, Grace G.....                                | 49 Electric Ave., Somerville, Mass.                      |
| Preston, W. Dean.....                               | 88 St. Stephens St., Boston, Mass.                       |
| Reynolds, Mrs. Will N.....                          | 644 W. 5th Street, Winston-Salem, N. C.                  |
| Rhetts, Edith M.....                                | Orchestra Hall, Detroit, Mich.                           |
| Roach, John T.....                                  | 3143 Decatur Ave., New York City                         |
| Robinson, Harold W.....                             | 88 St. Stephen St., Boston, Mass.                        |
| Robinson, Oscar E.....                              | 300 S. Wabash Ave., Chicago, Ill.                        |
| Rogers, Alice.....                                  | 25 Seaside Terrace, Santa Monica, Calif.                 |
| Rotary Club.....                                    | Winston-Salem, N. C.                                     |
| Ryder, Wendell M.....                               | 2927 Hickam Drive, Kansas City, Kans.                    |
| Sanford, Clara F.....                               | Department of Public Instruction, Harrisburg, Pa.        |
| Starr, Clara Ellen.....                             | Northwestern High School, Detroit, Mich.                 |
| Stuber, B. F.....                                   | 2217 Noyes Street, Evanston, Ill.                        |
| Thomas, Clara L.....                                | 1111 Perry Street, Davenport, Iowa                       |
| University of North Carolina, Music Department..... | Chapel Hill, N. C.                                       |
| Wagner, Arnold H.....                               | 2601 S. Grand Ave., Los Angeles, Calif.                  |
| Weatherington, Frank D.....                         | 1611 North Lincoln St., Chicago, Ill.                    |
| Weaver, Paul J.....                                 | 420 Park Place, Chapel Hill, N. C.                       |
| Westwood, Louise.....                               | 192 Roseville Ave., Newark N. J.                         |
| Wilson, Grace V.....                                | Hotel Kansan, Topeka, Kans.                              |
| Willson, Wm. A.....                                 | 1819 Broadway, New York, N. Y.                           |
| Wisnall, E. Jane.....                               | 113 Garrard Street, Covington, Ky.                       |
| Woods, Glenn H.....                                 | 277 Park View Terrace, Oakland, Calif.                   |
| Wyman, Philip.....                                  | Baldwin Piano Company, Cincinnati, Ohio                  |

## Active Members

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|                              |                                                         |
|------------------------------|---------------------------------------------------------|
| Abbott, Alice                | 1630 W. Osage St., Manhattan, Kans.                     |
| Abbott, Geo. J.              | 108 Union Street, Schenectady, N. Y.                    |
| Abbott, Irene Groves         | 217 Hamilton St., Rochester, N. Y.                      |
| Abraham, Irene D.            | 4834 N. Troy St., Chicago, Ill.                         |
| Acker, Emma                  | Hotel Schrupp, Roundup, Mont.                           |
| Acker, Warren F.             | 27½ St. Cloud St., Allentown, Pa.                       |
| Ackermann, Minnie M.         | 738 Milton Ave., Easton, Pa.                            |
| Adams, Beulah V.             | Pittsburg, Ohio                                         |
| Adams, Crosby                | Montreat, N. C.                                         |
| Adams, Mrs. Crosby           | Montreat, N. C.                                         |
| Adams, Mrs. Frances E.       | Box 528, St. Joseph, Mo.                                |
| Adams, Lela                  | 721 Constitution St., Emporia, Kans.                    |
| Adams, Lucile                | 721 Constitution St., Emporia, Kans.                    |
| Ageton, Aura C. (Mrs.)       | Beech Grove, Ind.                                       |
| Agnew, Jessie Mae            | 736 Beech St., Casper, Wyo.                             |
| Agnew, Mrs. Mary B.          | Womans College of Alabama, Montgomery, Ala.             |
| Aiken, Buford K. (Miss)      | 203 Glenburnie St., Chapel Hill, N. C.                  |
| Aiken, Louis E.              | 5358 Hamilton Ave., Cincinnati, Ohio                    |
| Aiken, Walter H.             | Department of Education, Denton Bldg., Cincinnati, Ohio |
| Albert, Mrs. Bessie          | 1201 32nd St., Everett, Washington                      |
| Albert, Forrest E.           | Box 354, South Whitley, Ind.                            |
| Albertin, Edward B.          | Falmouth Mass.                                          |
| Albrecht, Raymond J.         | Box 365 Fredonia, N. Y.                                 |
| Albright, Mary N.            | West Lincoln Way, Lisbon, Ohio                          |
| Albright, Wilda M.           | Cherokee, Okla.                                         |
| Alderman, Jess               | Greensboro, N. C.                                       |
| Alexander, Birdie            | 401 Grandview Ave., El Paso, Texas                      |
| Alexander, L. H.             | Box 65, Dover, Ohio                                     |
| Alexander, Lloyd L.          | 366 Ann St., Chadron, Nebr.                             |
| Allard, Maurine              | 1508 Kentucky St., Quincy, Ill.                         |
| Alles, Donna E.              | 215 Calkins, Ave., S. E., Grand Rapids, Mich.           |
| Allison, Avis                | 1068 Market, Wichita, Kans.                             |
| Allison, Gladys H.           | 1000 14th St., Rock Island, Ill.                        |
| Alison, Holly E.             | Box 533, Salem, S. Dakota                               |
| Allson, George Edgar         | 398 Western Ave., Albany, N. Y.                         |
| Almquist, Lydia K.           | 821 Palm Ave., Fresno, Calif.                           |
| Amidon, Fanny C.             | Valley City, N. Dak.                                    |
| Andersen, Arthur Olaf        | 300 S. Wabash Ave., Chicago, Ill.                       |
| Anderson, Edith              | 731 N. Kansas Ave., Liberty, Kans.                      |
| Anderson, Harry W.           | 416 Eleventh St., Logansport, Ind.                      |
| Anderson, Helen A.           | 719 S. Boston Ave., Tulsa, Okla.                        |
| Anderson, Julia O.           | Roseville, Ill.                                         |
| Anderson, Lillie T.          | Box 164, Osage City, Kans.                              |
| Anderson, Mabel              | Browning, Mo.                                           |
| Anderson, Martha A.          | Woodston, Kans.                                         |
| Anderson, Maud               | Collinsville, Ill.                                      |
| Anderson, Ruth               | 4316 Drew Ave., S., Minneapolis, Minn.                  |
| Andree, Armida R.            | 73 Poplar St., Manistee, Mich.                          |
| Andrews, Fern M.             | 326 Grand St., Winona, Minn.                            |
| Andrus, May                  | Alabama College, Montevallo, Ala.                       |
| Angell, Alyas E.             | 219 E 11th St., S. Richmond, Va.                        |
| Angst, Edda M.               | 205 W. Street, Albert Lea, Minn.                        |
| Annas, A. N.                 | 340 Linden Place, DeKalb, Ill.                          |
| Anthony, Cora Sheffer (Mrs.) | 616 W. Third St., Williamsport, Pa.                     |

|                              |                                               |
|------------------------------|-----------------------------------------------|
| Applegate, Edith .....       | Hobart, Ind.                                  |
| Archer, Wilhelmina E. ....   | 577 Mickle St., Camden, N. J.                 |
| Archibald, Fred W. ....      | 24 Greenwood Lane, Waltham, Mass.             |
| Armitage, Mary J. ....       | 549 Main St., Bowling Green, Ky.              |
| Arms, Clarence C. ....       | 380 Broaduss Ave., Clarksburg, W. Va.         |
| Armstrong, Mrs. Cora P. .... | 628 Harrison Ave., Beloit, Wis.               |
| Armstrong, Frank L. ....     | 241 Lafayette Ave., Pittsburgh, Pa.           |
| Arnold, Mrs. Geo. B. ....    | Culowhee, N. C.                               |
| Arterburn, Nettie ....       | 314 Oakland Ave., Rock Hill, S. C.            |
| Ascher, Norton C. ....       | 555 W. 160th St., New York City               |
| Ashbaucher, Hermina E. ....  | 209 W. 12th St., Anderson, Ind.               |
| Ashby, Lillian A. ....       | 126 N. Adams St., Ypsilanti, Mich.            |
| Athey, Edith B. ....         | 1331 Belmont St., Washington, D. C.           |
| Atwood, Marguerite. ....     | Pleasanton, Kans.                             |
| Auhle, Roxie L. ....         | Hastings, Neb.                                |
| Aurelius, Gladys ....        | The Normandie Hotel, Columbus, Ohio           |
| Avery, Anna ....             | Wilson Park, Tarrytown, N. Y.                 |
| Bachman, Ora Belle. ....     | 409 E. Main St., Kent, Ohio                   |
| Badger, Grace A. ....        | 79 Central Ave., Fredonia, N. Y.              |
| Bagshaw, Helen M. ....       | Harvard, Mass.                                |
| Bailey, Laura M. ....        | 1633 Chicago Ave., Evanston, Ill.             |
| Bailey, Mary B. S. ....      | Lancaster, Mass.                              |
| Bainum, Glenn C. ....        | 840 Kalamazoo Ave., S.E., Grand Rapids, Mich. |
| Baker, Allen. ....           | 5560 Cates Ave., St. Louis, Mo.               |
| Baker, Earl L. ....          | 824 Franklin St., Appleton, Wis.              |
| Baker, Edith A. (Mrs.) ....  | 14818 Hilliard Road, Lakewood, Ohio           |
| Baker, Etta R. ....          | Oak Grove Club, Flint, Mich.                  |
| Baker, G. A. ....            | 100 N. Brown St., Gloucester, N. J.           |
| Baker, Hattie B. ....        | 445 N. Upper St., Lexington, Ky.              |
| Baker, Lucy A. ....          | 609 Main Street, Whitewater, Wis.             |
| Baker, Nelson, (Miss) ....   | 1310 Harmel Ave., Baltimore, Md.              |
| Balcom, Irene E. ....        | 156 Madison St., Coalinga, Calif.             |
| Baldwin, Donald E. ....      | 337 Linden Ave., Johnstown, Pa.               |
| Baldwin, Emma W. ....        | Friends School, Wilmington, Del.              |
| Baldwin, Myrtle A. ....      | 858 Piedmont Ave., Winston-Salem, N. C.       |
| Baldwin, Ralph L. ....       | 81 Tremont St., Hartford, Conn.               |
| Ball, Clarence R. ....       | 2272 Putnam St., Toledo, Ohio                 |
| Baillard, Helen M. ....      | Milltown, Ind.                                |
| Baltz, Harold ....           | 580 Wellington Ave., Rochester, N. Y.         |
| Band Director. ....          | Natrona Co. High School, Casper, Wyo.         |
| Bangs, Leona A. ....         | Madison, Kans.                                |
| Baptist, Myrna R. ....       | Box 372, Altoona, Kans.                       |
| Barkman, Eleanor E. ....     | 813 W. Main St., Springfield, Ohio            |
| Barnes, Thelma ....          | 834 Lake Shore Drive, Port Arthur, Texas      |
| Barnes, V. G. ....           | Central High School, Madison, Wis.            |
| Barnhart, Mabel O. ....      | 816 Kentucky St., Lawrence, Kans.             |
| Barthouse, Ethel Angell .... | 111 Clark St., Augusta, Kansas                |
| Barr, Grace ....             | Victor Talking Mch. Co., Camden, N. J.        |
| Barr, Herbert H. ....        | 2 Reed Street, Monessery, Pa.                 |
| Bartholomew, Leila M. ....   | 355 W. Utica St., Buffalo, N. Y.              |
| Bartlett, Cora Lee ....      | 5508 Fulton St., Chicago, Ill.                |
| Bartlett, Ellen H. ....      | 12 Shattuck Street, Natick, Mass.             |
| Bartlett, Mrs. Emma M. ....  | 3798 Harvard Blvd., Los Angeles, Calif.       |
| Barton, Belle Porter ....    | Hotel Dacotah, Grand Forks, N. Dak.           |
| Bastian, Charlotte M. ....   | 534 Wilson Ave., Columbus, Ohio               |
| Batdorf, Jennie Mae ....     | Mooresville, N. C.                            |
| Bates, Ida V. ....           | Beggs, Okla.                                  |
| Bates, Vernon (Miss) ....    | Beggs, Okla.                                  |
| Batterson, Harriet H. ....   | 1715 Dublin Road, Route 4, Columbus, O.       |
| Bauersfield, Alma ....       | Yates Center, Kans.                           |
| Baxter, Katherine E. ....    | 184 Foster St., Brighton, Mass.               |

|                              |                                                        |
|------------------------------|--------------------------------------------------------|
| Baxter, Katheryn H.          | Board of Education, Peck Bldg., Kalamazoo, Mich.       |
| Baxter, Maryevelyn           | 5121 Kenmore Ave., Chicago, Ill.                       |
| Beach, Jessie M.             | 101 Maryland Ave., N. E., Washington, D. C.            |
| Beaman, Mildred F.           | 942 Blaine Ave., Detroit, Mich.                        |
| Beane, Myrtle R.             | 220 12th Ave., E., Duluth, Minn.                       |
| Beard, Nell E.               | 610 N. Cascade Ave., Colorado Springs, Colo.           |
| Beck, Mrs. Anne Landsbury    | University of Oregon, Eugene, Oregon                   |
| Beck, John F.                | 219 South Broadway, Medina, Ohio                       |
| Beck, Millie                 | 1404 Third Ave., Rock Island, Ill.                     |
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| Major, Mildred            | Alma, Kans.                                  |
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| McIntyre, Mrs. Edwin Vaile    | 818 W. 13th St., Oklahoma City, Okla.              |
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| Sister Mary Albertina.....      | Sacred Heart College, Grand Rapids, Mich.            |
| Sister Mary Antonine.....       | Rosary College, River Forest, Ill.                   |
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| Coffin, Inez H.              | 105 Howard Street, Fresno, Calif.         |
| Coleman, Dorothy.            | 1139 Rhode Island St., Kansas City, Mo.   |
| Collins, Hazel J.            | 5 Broad St., Milford, Conn.               |
| Compton, Mrs. Harold.        | 1318 Fifth Ave., Altoona, Pa.             |
| Cornstock, Mrs. Arthur.      | 1319 E. 9th Street, Kansas City, Mo.      |
| Conroy, Nelle S.             | 417 N. 17th St., Manhattan, Kans.         |
| Cooke, Lillian M.            | 264 Jersey St., Buffalo, N. Y.            |
| Cooper, Ethel Ve.            | 6446 Walnut Street, Kansas City, Mo.      |



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|-------------------------------|------------------------------------------------------|
| Crane, Irene                  | 3120 Roberts St., Kansas City, Mo.                   |
| Criswell, Geo. S.             | Mound City, Mo.                                      |
| Crooker, L. O.                | 3603 E. 28th St., Kansas City, Mo.                   |
| Cross, Agnes M.               | Lyon & Healey, Chicago, Ill.                         |
| Dace, Mabel L.                | 1111 Perry St., Apt. 6, Davenport, Iowa              |
| Dahl, Bess M.                 | 3921 Tracy St., Kansas City, Mo.                     |
| Dalton, Mrs. Luella O.        | 1603 Linwood Blvd., Kansas City, Mo.                 |
| Davies, Juanita               | State Teachers College, St. Cloud, Minn.             |
| Davis, Mrs. Howard Clark      | State Normal School, Fredonia, N. Y.                 |
| Deller, Eugenia               | State Teachers College, Warrensburg, Mo.             |
| Dennis, Leland E.             | Jenkins Music Co., Kansas City, Mo.                  |
| Devers, Iona M.               | 319 N. Union Street, Fostoria, Ohio                  |
| Diamond, Lucie                | 100 E. 41st St., Kansas City, Mo.                    |
| Dieckman, Florence            | 1193 S. High St., Akron, Ohio                        |
| Dillinger, Jimmie M.          | 2311 Main St., Bethany, Mo.                          |
| Dillon, Mildred J.            | 1820 Central Ave., Kansas City, Mo.                  |
| Dixon, Annie H.               | 2620 Benton Blvd., Kansas City, Mo.                  |
| Dodd, A. A.                   | 6412 Paseo St., Kansas City, Mo.                     |
| Dowdy, Juliet C.              | Hotel Stats, Kansas City, Mo.                        |
| Drant, Clome B.               | Benton Hall, Washburn College, Topeka, Kans.         |
| Dreisbach, Alfred G.          | 3 East 43rd St., New York City.                      |
| Duke, Lucile                  | 232 W. 9th St., Oklahoma City, Okla.                 |
| Durheim, Ruth                 | 842 Central Bldg., Seattle, Wash.                    |
| Duval, Willie                 | 3322 Harrison St., Kansas City, Mo.                  |
| Eckhart, Bertha K.            | Edu. Dept. Victor Talking Machine Co., Camden, N. J. |
| Egan, Mrs. Anna               | Lowell School, Kansas City, Mo.                      |
| Ege, E. Grant                 | 226 E. 56th St., Kansas City, Mo.                    |
| Ellert, Laurence B.           | 10 E. 44th St., New York City                        |
| Elliott, Virginia M.          | Barnet, Vt.                                          |
| Endsley, Opal M.              | 1016 Moro St., Manhattan, Kans.                      |
| Erickson, Arthur A. (Mrs.)    | 3303 Cleveland Ave., Kansas City, Mo.                |
| Evans, Louise                 | Y. W. C. A. Emporia, Kans.                           |
| Fahey, Mrs. Gertrude B.       | Augusta, Ill.                                        |
| Farley, Madeline J.           | 805 E. 30th St., Kansas City, Mo.                    |
| Farlow, Evelyn L.             | 330 Gladstone Blvd., Kansas City, Mo.                |
| Fauth, Mary F. (Mrs.)         | 1221 Linwood Blvd., Kansas City, Mo.                 |
| Fay, Agnes E.                 | 1127 Neosho St., Emporia, Kans.                      |
| Fink, Anna L.                 | 3005 McGee Street, Kansas City, Mo.                  |
| Finck, Mrs. Beryl C.          | Richmond, Mo.                                        |
| First Year Pub. School Class  | Depauw University, Greencastle, Ind.                 |
| FitzGerald, Gladys            | Lucas, Kans.                                         |
| Foreman, Lois                 | 814 9th Oak, Duncan, Okla.                           |
| Forsee, Mrs. George H.        | 2906 Paseo, Kansas City, Mo.                         |
| Franklin, Mrs. John B.        | 215 W. Armour St., Kansas City, Mo.                  |
| Fulton, Evelyn                | Burlingame, Kans.                                    |
| Gafney, Ray E.                | 907 Morfhy St., Great Bend, Kans.                    |
| Gareissen, Isabella           | 2170 E. Jefferson Ave., Detroit, Mich.               |
| Garvin, Evelyn A.             | 1521 Leavenworth St., Manhattan, Kan.                |
| Gettys, Myrtle Jean           | Wichita, Kans.                                       |
| Gilday, Anna C.               | 3218 Prospect St., Kansas City, Mo.                  |
| Gillham, Art                  | 527 Huffman St., Fort Wayne, Ind.                    |
| Glenn, Ida                    | 211 W. Armour, Kansas City, Mo.                      |
| Goettel, Julia C.             | 810 Butternut St., Syracuse, N. Y.                   |
| Goldenstar, Leonore B. (Mrs.) | 2883 Holmes Ave., Minneapolis, Minn.                 |
| Gould, Mrs. Edwin M.          | 506 E. Jefferson St., Bloomington, Ill.              |
| Gouldner, Bertha S.           | 1905 Park Place, Wichita, Kans.                      |
| Greene, Alfred                | 1013 Walnut St., Kansas City, Mo.                    |
| Greenleaf, Marjorie           | 720 W. 38th St., Kansas City, Mo.                    |
| Griffin, Lillian M.           | 710 College Ave., S. E., Grand Rapids, Mich.         |
| Groene, Alfred                | 4009 Cambridge Ave., Kansas City, Kans.              |
| Gromer, Eunice                | 121 Highland, Kansas City, Mo.                       |

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| Hall, Regina G.             | 3000 Troost Ave., Kansas City, Mo.                |
| Hambuechen, Olga            | 4339 Olive St., St. Louis, Mo.                    |
| Hamann, Elizabeth           | Farragut, Iowa                                    |
| Hanna, Fannie M.            | 615 Blunt St., Clay Center, Kans                  |
| Hanna, Florence J.          | 1409 Fairchild, Manhattan, Kans                   |
| Harding, Mrs. D. H.         | 4101 Warwick, Kansas City, Mo.                    |
| Harvey, Lida E.             | 602 W. 39th St., Kansas City, Mo.                 |
| Haswell, Graham             | 4529 Madison, Kansas City, Mo.                    |
| Hawke, Ernest F.            | 992 Oakview St., Memphis, Tenn.                   |
| Hayes, Mary D.              | 2991 Corydon Road, Cleveland Hgts., Cleveland, O. |
| Heath, Agnes C. (Mrs.)      | 460 S. State St., Chicago, Ill.                   |
| Helfrick, Rosemarie         | 5513 Broad St., Pittsburgh, Pa.                   |
| Henson, Ethel M.            | 5217 Latonia Ave., Seattle, Wash.                 |
| Hermann, Charlotte          | 2310 Hardesty, Kansas City, Mo.                   |
| Hermann, Frances            | 2310 Hardesty, Kansas City, Mo.                   |
| Heyward, Mrs. Chris Fine    | Forsyth Apts., Savannah, Ga.                      |
| Haitt, Mary Farr            | 7310 Wyoming, Kansas City, Mo.                    |
| Higdon, Clara M.            | 717 Mississippi St., Lawrence, Kans.              |
| Hightower, Ruth             | Woman's College, Montgomery, Ala.                 |
| Hill, Eleanor               | Roanoke Rapids, N.C.                              |
| Hilton, Rena H.             | 336 Thompson Street, N. Tonawanda, N. Y.          |
| Hiscox, Ethel M.            | 1212 Warren Road, Lakewood, Cleveland, O.         |
| Hoar, Ethel M.              | 922 E. 30th St., Kansas City, Mo.                 |
| Hollis, Lawrence P.         | Parker School District, Greenville, S. C.         |
| Holmes, Ralph M. (Mrs.)     | 3607 Ingersol St., Des Moines, Iowa               |
| Holtz, Fred A.              | Martin Band Inst. Co., Elkhart, Ind.              |
| Hoover, Mrs. Guy C.         | 6541 Lafayette Ave., Chicago, Ill.                |
| Hoppman, Mary A.            | 1514 Richton St., Detroit, Mich.                  |
| Houston, Ruth               | Burns, Kans.                                      |
| Howan, John Tasker          | 437 5th Ave., New York City                       |
| Howard, Allie G.            | 10 Linwood Terrace, Kansas City, Mo.              |
| Howard, Frank C.            | Jenkins Music Co., Kansas City, Mo.               |
| Howard, John E.             | Carroll Apts., Minot, N. Dak.                     |
| Howell, Julia               | 2657 Harcourt St., Los Angeles, Calif.            |
| Hulscher, Grace B.          | Cheney, Wash.                                     |
| Humphreys, Mrs. Frank       | 3130 Myrtle Ave., Kansas City, Mo.                |
| Hyde, Martha L.             | 228 B. St., N. E., Miami, Okla.                   |
| Jackson, Merrill            | 3770 Mercier St., Kansas City, Mo.                |
| Jagger, Olive B.            | 200 Prospect St., Westfield, N. J.                |
| James, Pauline              | Hotel Sequoyah, Claremore, Okla.                  |
| Jenkins, F. B. Jr.          | 1015 Walnut St., Kansas City, Mo.                 |
| Jenkins, John W. 3rd        | 1015 Walnut St., Kansas City, Mo.                 |
| Jenkins, Paul W.            | 1015 Walnut St., Kansas City, Mo.                 |
| Jessen, Carl F.             | 1405 S. Santa Fe Ave., Salina, Kans.              |
| Johannsen, Anna W.          | 444 Webster Place, Milwaukee, Wis.                |
| Johnson, Helga              | 1317-16th St., Superior, Wis.                     |
| Johnitz, Mrs. Daisy Hoffman | 307 Vine Street, Abilene, Kansas                  |
| Jones, D. Oswald            | 3738 Lafayette St., Ft. Wayne, Ind.               |
| Jones, Ella                 | Lowell School, Kansas City, Mo.                   |
| Jones, M. L.                | 2858 Wilson Ave., Chicago, Ill.                   |
| Kaufman, Grace              | 3000 Troost Ave., Kansas City, Mo.                |
| Kearney, Mary Louise        | 3810 Warwick Blvd., Kansas City, Mo.              |
| Kennedy, Amanda P. I.       | 2701 E. 27th St., Kansas City, Mo.                |
| Kimble, Katheryn            | 303 N. 16th, Manhattan, Kans.                     |
| Kinkaid, Lillian            | 1633 Boswell, Topeka, Kansas                      |
| Kinnman, Mable E.           | 3808 Roanoke Road, Kansas City, Mo.               |
| Kinney, Nellie              | 1400 Tennessee St., Kansas City, Mo.              |
| Kirkman, Beatrice D.        | 215 East 6th St., Hutchinson, Kans.               |
| Knight, Edith G.            | 117 Myrtle St., Rochester, N. Y.                  |
| Knutzen, Edwin C.           | 6230 22nd Street, N. E., Seattle, Wash.           |
| Kressler, Anna Margaret     | 231 N. First St., Jeanette, Pa.                   |

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| Kroge, Louise H.....             | 4014 Central St., Kansas City, Mo.          |
| Kube, Carol A. (Mrs.).....       | No. 4 Charleston Apts., St. Joseph, Mo.     |
| Kuykendall, Augusta.....         | Greenville, N. C.                           |
| Kysor, Anne D.....               | 55 E. Main St., Lancaster, N. Y.            |
| Lange, Edna M.....               | 3025 Forest Ave., Kansas City, Mo.          |
| Lange, Mrs. F. B.....            | 3025 Forest Ave., Kansas City, Mo.          |
| Larowe, Alta.....                | 305 W. Towne St., Glendive, Mont.           |
| Lanterman, Mrs. B. L.....        | 5837 Central St., Kansas City, Mo.          |
| Lauchland, Agnes M.....          | 1018 Bluemont, Manhattan, Kans.             |
| Law, Richard P.....              | Box 238, Natick, Mass.                      |
| Laison, Ruth E.....              | 1275 Second Ave., Cedar Rapids, Iowa        |
| Lennon, Lida.....                | 4841 Third Street, Chico, Calif             |
| Lewis, Herman J.....             | 1015 Walnut St., Kansas City, Mo            |
| Lichenwalter, Geneve.....        | 600 Studio Bldg., Kansas City, Mo.          |
| Liddell, Mrs. Lida M.....        | Milford, Mich.                              |
| Link, Esther L.....              | 226 Southampton St., Buffalo, N. Y.         |
| List, Verna M.....               | Williamsport, Ohio                          |
| Lockhart, Mrs. Lee M.....        | 927 Military Ave., Council Bluffs, Iowa     |
| Longshore, Wm. T.....            | Greenwood School, Kansas City, Mo.          |
| Lowrey, Naomi.....               | 2814 Prospect St., Kansas City, Mo.         |
| Lowrey, Ruth.....                | 2814 Prospect St., Kansas City, Mo.         |
| Loyd, Pauline.....               | 3023 E. 6th St., Kansas City, Mo.           |
| Lyman, Caroline C.....           | 6 Myrtle St., Hartford, Conn.               |
| Lyman, Walter E.....             | 5424 Tracy Ave., Kansas City, Mo.           |
| Lynn, Helen H.....               | Rose Bldg., Fort Scott, Kans.               |
| MacDonald, Hazel E.....          | 615 Union Ave., N. Fergus Falls, Minn.      |
| MacDonald, Jessie H.....         | 363 Wealthy St., S. E., Grand Rapids, Mich. |
| Maguire, Wanda E.....            | 29 E. 32nd St., Kansas City, Mo.            |
| Maher, Edith M.....              | 222 E. 14th St., Pawhuska, Okla.            |
| Major, Mrs. Lena J.....          | Alma, Kans.                                 |
| Malloy, Edna M.....              | 3437 College St., Kansas City, Mo.          |
| Margolis, Mollie.....            | 3000 Troost Ave., Kansas City, Mo.          |
| Markham, Charles.....            | 215 W. 53rd St., Kansas City, Mo.           |
| Markham, Mrs. Charles.....       | 215 W. 53rd St., Kansas City, Mo.           |
| Marsh, Manette F.....            | 38 E. Court St., Courtland, N. Y.           |
| Martin, Lelia B.....             | 1400 Tennessee St., Lawrence, Kans.         |
| Mattson, Mrs. M. H.....          | 1610 Valentine Road, Kansas City, Mo.       |
| Maxfield, Edith M.....           | 1127 Oak Park Ave., Des Moines, Iowa        |
| May, David (Mrs.).....           | Fine Arts Chmn. P-T-Assn., Kansas City, Mo. |
| Maynard, Wilbert.....            | 627 W. Ottawa St., Lansing, Mich.           |
| Meeker, Minnie C.....            | Hastings, Okla.                             |
| Miller, Hilda M.....             | 1321 W. 14th St., Topeka, Kansas            |
| Minter, Roberta.....             | 1070 W. 27th St., Des Moines, Iowa          |
| Moore, Mrs. Glenn L.....         | P. O. Box No. 1, Gladsden, Ala.             |
| Morgan, Gertrude T.....          | Westminster Hotel, Westminster, Md.         |
| Morris, Velma N.....             | 831 Thurston Street, Manhattan, Kans.       |
| Murlin, Moree.....               | 1326 E. Armour, Kansas City, Mo.            |
| Munday, Dorothy L.....           | 4145 Warwick Blvd., Kansas City, Mo.        |
| Murray, Ovine S.....             | 313 Pacific St., Independence, Mo.          |
| Murtaugh, Winnifred E.....       | 1344 Garfield Ave., Topeka, Kans.           |
| Musselman, John A. (Mrs.).....   | 3828 Terrace St., Kansas City, Mo.          |
| McCahon, Ione.....               | Hamilton School, Kansas City, Mo.           |
| McCall, Jessie L.....            | 701 W. Locust St., Lodi, Calif.             |
| McClaren, Thelma.....            | 4218 Charlotte St., Kansas City, Mo.        |
| McClelland, Dorothy H.....       | 1111 Throop St., Topeka, Kans.              |
| McCracken, Suzannah.....         | Roseville, Ill.                             |
| McCray, Charles S.....           | Parsons, Kans.                              |
| McFarland, Robert M. (Mrs.)..... | 303 E. Broadway, Granville, Ohio            |
| McFarlane, Marguerite.....       | Box 152, Sutter Creek, Cal.                 |
| McGuire, Mrs. Carl.....          | Trenton, Mo.                                |
| McKay, Alois G.....              | Jenkins Music Co., Kansas City, Mo.         |

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| McKinney, Lucile M.         | 1633 Boswell St., Topeka, Kans.             |
| McLean, Lawrence            | 1015 Walnut St., Kansas City, Mo.           |
| McMullen, Elva B.           | 1114 Kentucky St., Lawrence, Kan.           |
| Nadicksbernd, Harry         | 956 Hatch St., Cincinnati, Ohio             |
| Nash, Alice A.              | 221 Columbus Ave., Boston, Mass.            |
| Newbill, Mrs. Tyree G.      | 3317 Brooklyn Ave., Kansas City, Mo.        |
| Newell, Mabelle             | 1524 Clairmount Ave., Detroit, Mich.        |
| Nickles, Mrs. W. B.         | 3710 W. Prospect Place, Kansas City, Mo.    |
| Norra, Marie T.             | 516 Burdette, New Orleans, La.              |
| Nunley, Ruth M.             | 1344 S. Main St., Carthage, Mo.             |
| Odell, Arthur H.            | Greenfield, Iowa                            |
| O'Neal, Beatrice C.         | 612 N. Catalpa Street, Pittsburgh, Kans.    |
| Ore, Mrs. Arthur            | % Faxon School, Kansas City, Mo.            |
| Orear, Pauline O.           | 4002 Warwick St., Kansas City, Mo.          |
| Palmer, Madge N.            | 316 N. Linn St., Pratt, Kans.               |
| Parent Teachers Association | 5001 E. 17th St., Kansas City, Mo.          |
| Parent Teachers Association | Oxford, N. C.                               |
| Parent Teachers Association | Swinney School, Kansas City, Mo.            |
| Parkhurst, Mildred          | McRoberts, Ky.                              |
| Patton, Carolyn J.          | Box No. 5, Soldier, Kans.                   |
| Paysen, Magnus              | Hebron, Neb.                                |
| Peck, Mrs. Nora M.          | 800 Linwood Blvd., Kansas City, Mo.         |
| Peet, Bertha                | 314 W. Main Street, Monticello, Ind.        |
| Pence, Mrs. Helen Jones     | 509 E. 61 Terrace, Kansas City, Mo.         |
| Pendleton, E. Helen         | 1002 Tennessee St., Lawrence, Kans.         |
| Phifer, Mrs. Della          | 921 Orville St., Kansas City, Kans.         |
| Piper, Margaret, E.         | 4210 Main Street, Kansas City, Mo.          |
| Piper, Mrs. Myrtle M.       | Kansas City, Mo.                            |
| Poindexter, Irma A.         | 1103 Samuels Ave., Fort Worth, Texas        |
| Proud, Genevieve            | Box 150, Oregon, Mo.                        |
| Rainey, Grace I.            | Chester, Mass.                              |
| Randall, Mattie Alida       | 215 S. Third St., Manhattan, Kans.          |
| Rankin, Jean F.             | 1409 Fairchild, Manhattan, Kans.            |
| Rasseja, Anthony            | 505 E. Utica, Buffalo, N. Y.                |
| Read, Mildred               | 1409 Fairchild St., Manhattan, Kans.        |
| Read, Regina M.             | 502 N. 9th St., St. Joseph, Mo.             |
| Rector, Mrs. Sadie Bless.   | Albert Lea, Minn.                           |
| Reed, Alice                 | Harlan, Iowa                                |
| Reed, Thelma F.             | 417 N. 17th St., Manhattan, Kans.           |
| Reek, Doris L.              | 428 Spruce St., Kansas City, Mo.            |
| Reiss, Helen C.             | Plains Consolidated School, Plains, Kans.   |
| Rennick, Hilda              | 3828 Westport Ave., Kansas City, Mo.        |
| Reynolds, Irene E.          | Hamilton St., Oberlin, Ohio                 |
| Richmond, Mrs. Jeanette     | 812 S. 37th St., Omaha, Neb.                |
| Rider, Mrs. Elva Faith      | 4520 Holmes St., Kansas City, Mo.           |
| Righter, Charles B. Jr.     | 2829 Franklin Ave., Lincoln, Neb.           |
| Ritter, Brenda              | 9015 Independence Road, Mt. Washington, Mo. |
| Robinson, Mrs. Wm. J.       | 3428 Virginia Ave., Kansas City, Mo.        |
| Roepe, Esther D.            | 3031 Troost Apt., 307, Kansas City, Mo.     |
| Roeser, Emmy Lou            | 842 Central Bldg., Seattle, Wash.           |
| Rosenberg, Earl             | 3000 Troost Ave., Kansas City, Mo.          |
| Rosecrans, Helen M.         | Tonkawa, Okla.                              |
| Rumbley, Olive M.           | 3028 Harrison St., Kansas City, Mo.         |
| Russell, Helen              | 214 N. 23rd St., Parsons, Kans.             |
| Russell, Laura F.           | 1006 Kearney St., Manhattan, Kans.          |
| Russell, Orpha E.           | 404 S. Broadway, Herington, Kans.           |
| Russell, Reva L.            | Hill Apts., Rapid City, S. Dak.             |
| Sather, Esther, R.          | 1907 Colby Ave., Everett, Wash.             |
| Saxby, Helen S. (Madame)    | 212 Hyde Park Place, Tampa, Fla.            |
| Schlagetter, Elizabeth      | 10812 Hathaway Ave., Cleveland, Ohio        |
| Schmidt, Mrs. Peter         | 254 Sheridan Ave., Albany, N. Y.            |

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| Schott, Mrs. Florence H.    | 7 E. Main Street, LeRoy, N. Y.                   |
| Scott, Lucy J.              | 422 Denver St., Kansas City, Mo.                 |
| Searle, Arthur H. J.        | 322 King Ave., Detroit, Mich.                    |
| Second Year Music Class     | DePauw University, Greencastle, Ind.             |
| Sexton, Frances J.          | 2102 Linwood Blvd., Kansas City, Mo.             |
| Shaffer, Mrs. Harriet       | 2411 N. Harlan St., Falls City, Neb.             |
| Shannon, Raymond            | % High School, Ponca City, Okla.                 |
| Shelton, Elizabeth          | 108 Rogers Street, Bluefield, W. Va.             |
| Shields, Vivian A.          | 1633 Boswell St., Topeka, Kans.                  |
| Shore, Lea                  | 2814 Prospect St., Kansas City, Mo.              |
| Shyrack, Edna M.            | 2814 Prospect St., Kansas City, Mo.              |
| Silverstone, Edith N.       | 4437 Paseo St., Kansas City, Mo.                 |
| Sister Mary Anna Isabel     | St. Aloysius Convent, Kansas City, Mo.           |
| Sister Mary Azrael          | 2712 Perry Ave., St. Aloysius Convent, K. C. Mo. |
| Sister Mary Bennitta        | 3104 Flora Ave., Kansas City, Mo.                |
| Sister Mary Lawrence        | 3212 S. Benton, Kansas City, Mo.                 |
| Skinner, Elizabeth          | Shorey St., Topeka, Kans.                        |
| Slocumb, Grace S.           | 1805 E. 36th St., Kansas City, Mo.               |
| Small, Cora                 | 263 N. Cass Street, Wabash, Ind.                 |
| Small, Hubert E.            | 4001 Oak St., Kansas City, Mo.                   |
| Small, Mrs. Hubert          | 4001 Oak St., Kansas City, Mo.                   |
| Smith, Albert W.            | High School, Atchison, Kans.                     |
| Smith, Elsie H.             | Box 56 S. S. A. C., Manhattan, Kans.             |
| Smith, Ethel                | 37 Bradborn Street, Rochester, N. Y.             |
| Smith, Ethel M.             | 906 Paseo St., Kansas City, Mo.                  |
| Smith, Harry C.             | 62 Chambers Ave., Greenville, Pa.                |
| Smith, Lloyd E.             | 704 N. 4th St., Sterling, Colo.                  |
| Smith, Ralph                | 2637 Elmwood Ave., Kansas City, Mo.              |
| Smith, Rebecca              | 946 Ohio St., Lawrence, Kans.                    |
| Smoot, Lucy                 | Normal School, Kansas City, Mo.                  |
| Spaeth, Sigmund             | 437 Fifth Ave., New York, N. Y.                  |
| Squires, Mrs. F. B.         | 4229 Tracy St., Kansas City, Mo.                 |
| St. John, Carrie            | 1812 Brownell Ave., Kansas City, Mo.             |
| Standley, Iva L.            | 3224 Campbell St., Kansas City, Mo.              |
| Stanton, Hazel M.           | Eastman School of Music, Rochester, N. Y.        |
| Steele, Andrew B.           | Hamilton School, Kansas City, Mo.                |
| Steen, Jack                 | 3206 E. 60th St., Kansas City, Mo.               |
| Stevens, Maud L.            | 6 Broadway, Apt. 30, Denver, Colo.               |
| Stigall, Bennett M.         | Northeast High School, Kansas City, Mo.          |
| Stiles, Dorothy M.          | 2419 12th St., Kansas City, Kans.                |
| Stout, Barrett              | Kirksville, Mo.                                  |
| Strandberg, Mrs. A. C.      | 2717 Brighton, Kansas City, Mo.                  |
| Stults, Mrs. Lena E.        | 1924 Dodge Ave., Fort Wayne, Ind.                |
| Swanstrom, Mabel B. (Mrs.)  | 1963 E. 72nd St., Chicago, Ill.                  |
| Swasky, Mae B.              | 218 North St., New Brighton, Conn.               |
| Tappan, Mrs. James T.       | 3552 Genesee St., Kansas City, Mo.               |
| Taylor, Lucille E.          | 102 E. 13th St., Pawhuska, Okla.                 |
| Teefey, Mabel M.            | 703 Spruce St., Kansas City, Mo.                 |
| Thomas, Mrs. Jean Q.        | 613 E. 11th St., Casper, Wyo.                    |
| Thomas, Muriel M.           | Washburn, Maine                                  |
| Thomson, Helen M.           | 1309 Broad St., Grinnell, Iowa                   |
| Tillery, Julia              | Wyandotte, Kansas City, Mo.                      |
| Tooney, Grace               | 3622 Michigan, Kansas City, Mo.                  |
| Trowbridge, Jesse W. (Mrs.) | 2629 Mersington St., Kansas City, Mo.            |
| Tubbs, Geraldine W.         | Currituch, N. C.                                 |
| Turk, Genevieve M.          | Lyndhurst Hotel, Kansas City, Mo.                |
| Unruh, Edna M.              | 426 Bluemont St., Manhattan, Kans.               |
| Vail, Mrs. H. R.            | 1358 E. 58th St., Chicago, Ill.                  |
| Vance, Florence E.          | 3547 Park Ave., Kansas City, Mo.                 |
| VanVechten, Mary            | 1335 Topeka Blvd., Topeka, Kans.                 |

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| Vincent, Mrs. Etta    | 2840 Forest, Apt. 107, Kansas City, Mo.   |
| Young, Mary E.        | Seoul, Korea                              |
| Walker, Gertrude G.   | Marriam, Kans.                            |
| Wallace, Mary E.      | 302 Grove St., Bloomington, Ill.          |
| Ward, Mrs. Laura F.   | 1608 Upshur St., N. W., Washington, D. C. |
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| Waterbury, Alberta E. | 198 North 7th St., Newark, N. J.          |
| Webb, David M.        | 2909 E. 28th St., Kansas City, Mo.        |
| Webb, Mary Kathleen   | 1224 18th St., Sioux City, Iowa           |
| Weidman, Pearl J.     | 2805 Linwood Blvd., Kansas City, Mo.      |
| Wetter, Maria         | 2007 E. 34th St., Kansas City, Mo.        |
| Wheeler, Clarence B.  | 6 St. Paul Street, Cambridge, Mass.       |
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| Wickey, Rose          | 3031 Paseo St., Kansas City, Mo.          |
| Wickless, Joyce       | 3301 Highland, Kansas City, Mo.           |
| Wilcox, Louise        | 2104 Grand Ave., Dallas, Texas            |
| Wilkin, Helen A.      | 3305 Karnes Blvd., Kansas City, Mo.       |
| Williams, Nancy Cora  | 217 Center Street, Mankato, Minn.         |
| Wilson, Avis          | 510 W. Thirteenth St., Topeka, Kans.      |
| Wilson, Irene         | 1326 E. Armour, Kansas City, Mo.          |
| Winkler, Theo. (Mrs.) | 1230 N. 6th St. Sheboygan, Wis.           |
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